

FILM SCORE MONTHLY

A black and white portrait of John Barry, a man with glasses, looking slightly to the right. The lighting is dramatic, with strong highlights on his face and hair, and deep shadows on the left side of his face and neck. He is wearing a dark suit jacket and a white shirt.

John Barry

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How to Sequence the *Diamonds Are Forever* CD in the Order of the Film:

1. (track 1) Main Title (2:43) [Film version slightly different]
2. (6) Diamonds Are Forever (3:46)
3. (9) Tiffany Case (3:48)
4. (4) Circus, Circus (2:58)
5. (3) Moon Buggy Ride (3:15)
6. (6) Diamonds Are Forever (3:46) [Yes, in the film it's repeated, though not in its entirety]
7. (5) Death at the Whyte House (3:47)
8. (8) Bond Smells a Rat (1:54)
9. (2) Bond Meets Bambi and Thumper (2:08)
10. (11) Q's Trick (2:27)
11. (10) 007 and Counting (3:33)
12. (12) To Hell with Blofeld (1:35)
13. (7) Diamonds Are Forever (2:35)

List from Bill Powell. As an extra nugget of information, this is the cool chord progression in "007 and Counting": F#Major7, A minor with added F# on top (I forget what you call that), Gflat Major7, Dflat Major7. -LK

The Soundtrack Handbook: Is a free six-page listing of mail order dealers, societies, books, radio shows, etc. It is sent automatically to all subscribers or to anyone upon request. Please write.

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We Love John Barry's Music (And So Should You)

This month we feature, at long last, an interview with the legendary John Barry, albeit transcribed from a public discussion at the recent Cinemusic conference in Gstaad, Switzerland. (Next issue will feature FSM correspondent Robert Hoshowsky's one-on-one talk with the composer.) One would be hard-pressed to find a soundtrack buff who "came into" film music in the 1960s or '70s who doesn't consider Barry a favorite composer; the Bond films alone have placed him permanently in any worthwhile collection. However, it's a sad truth that many younger collectors, of the *Star Wars*/*Batman* era, don't like John Barry. They even find him "slow" or "boring." This is unconscionable, of course, and purely a product of these "collectors" not "knowing" what they really "do" or don't "like." Many younger fans have a certain expectation for the adrenaline-rush that comes in the best work of John Williams, James Horner and Danny Elfman: full-blooded orchestrations, upbeat tempos, a harmonic language emphasizing chord changes by thirds (especially in sci-fi films). Barry's music is of a different era: it's often based on song forms, with harmonic progressions derived from I-IV-V pop music. If you are "grading" film composers by how much it seems like they've crunched notes, Barry no doubt comes off a bit deficient, especially considering his predilection for slower tempos, his famous stylistic quirk of repeating phrases outright, and his almost infamous one of using certain progressions (especially in his minor-mode suspense music) unchanged from film to film (with new melodies, of course, which is more than we can say for James Horner).

Friends, there are many things in this beautiful world I didn't like the first time I was exposed to them. Examples include *Vertigo*, FileMaker Pro, college, Calvin and Hobbes, the ocean, baseball, and according to my mother, most forms of solid food. Because I too am of the "Star Wars generation" (i.e. lemming), John Barry was one of these things, and I know the error of my ways. To adapt a cliché, it isn't the speed of your music, it's how you use it that counts. Over the course of 35 years John Barry has created a highly personal and dramatically unparalleled film music "voice." Those familiar with his work know that, remarkably, the core traits of this voice were finalized almost immediately. Like Bernard Herrmann before him, he is a rare example of a perfectly accomplished composer who, when turning his attention to film, has come up with an approach of matching music to visuals that is a stroke of genius. Like Herrmann, it is a style dependent on repetition (think of Bond on the laser-beam table in *Goldfinger*, accompanied by one chord for three minutes), but whereas Herrmann made his home in a certain post-romantic modernism, Barry came informed by the rich worlds of jazz and pop. (Due to the one-way street of history, and the inventions of the 20th century, it is a birth of a style the likes of which we may never witness again.) To learn what Barry's music is all about, you can't just listen to record albums, you have to watch the films; to say that "it works" (usually a euphemism for "it sucks") cannot begin to express the transcendent dynamic involved.

Because it is probably a mitzvah to introduce people to good art, the following is a primer for the Barry-uninformed (or misinformed), and maybe an illumination for his longtime fans as well. Why

is Barry so great? One of the best explanations was provided by FSM's John Bender in a 1994 review of *The Specialist* (an average-to-good post-Bond entry in the canon):

"...With *The Specialist* we are returned to the very substance of the Barry sound, and only for him is this catchword specifically symbolic of space in an almost architectural sense. Barry has spoken of his efforts in terms of 'textures, palette, colors' like a painter. A useful metaphor, for then I can cite many composers as being skilled at 'painting' portraits of a film's characters and others at rendering abstractions that pinpoint emotions or ideas; Barry's tendency and forte, however, has always been at creating giant canvases of cavernous interiors. I am speaking of scores designed like great halls of marble and stone, and these have been adorned with orchestrated references to gems and gold (*Diamonds Are Forever*). The films he is given play themselves out inside of these somewhat generic habitats. On *The Specialist*, Barry is neither intellectual nor poet, which links this newest work to past accomplishments such as *The Lion in Winter*, *Mary, Queen of Scots* and the best of his James Bonds—scores that do not involve an agenda of intimacy, music not coming from inside the plots or the players. These spacious works openly envelop his projects in a vivacious ambience that simply makes everything that happens seem more important...." (Bender, FSM #51, p. 14)

At a certain point in becoming a John Barry fan, this "vivacious ambience" strikes you. For me, it was that incredibly long pull-back aerial shot of Bond fleeing the thugs on the roof of the dockside warehouse in *You Only Live Twice*, accompanied by an instrumental version of the theme song; followed years later by John Dunbar's attempted suicide in *Dances with Wolves*, to the haunting sound of female voices in a quintessentially Barry marriage of melody and harmony. In all cases the actual music isn't all that complicated; it's not an "additive" thing, based on volume or force. To be honest, Barry has not been right for all pictures, and he has been nowhere near as versatile a composer as a John Williams or Jerry Goldsmith. But when he's clicked with a movie, his blend of orchestration, melody and harmony hits a perfect hum, often in the first few seconds of the picture. Magically it comes to terms with all the semantic issues about what music is doing in a narrative. These are, what is this music representing? Is it scoring the ambience of the movie theater, like some Broadway or concert-hall pit orchestra (Korngold, *The Adventures of Robin Hood*, 1938), or recreating the visceral thrills of the amusement park (Hans Zimmer, *The Rock*, 1996)? Is it expressing some inner emotion or subtlety of a character (David Shire, *The Conversation*, 1974), or unspeakable ambiguities of the movie on hand (Bernard Herrmann, *Psycho*, 1960)?

Over the years, Barry has managed to do both: evoke the movie, and stay honest to the voyeuristic, constructed nature of the cinema. Maybe this is why nobody else has ever been successful in scoring James Bond: when Barry does it, you know it's tongue-in-cheek, but also somehow not. Same goes for the sultry sax in *Body Heat*, at once a colossal cliché, but totally appropriate and fresh. Through the natural-as-breathing tempos and repeated phrases (which mimic the way we tend to remember music), Barry's scores move to the

same internal "clock" as the viewer, and then expand to reflect the most personal emotions on screen. He respects the intelligence and temperament of the viewer not to need to be thrashed about like an infant, and acknowledges the manipulative nature of movie music by pacing it down to a point where it is reflective of the audience's emotions, and not trying to create them. For all the exoticism and danger that might appear in the movie, he is honest to the fact that, in reality, we are mere spectators observing it, watching light on a screen. He knows that we've seen movies before, and with this deceit out of the way, can speak of the emotions on hand in a more direct, intimate way. The music might start from the audience's perspective, but soon enough we find ourselves so caught up with the story of a James Bond, Harry Palmer (*Ipcress File*) or John Dunbar that the music has placed us in their shoes—and we don't even notice it. The artifice of the music blends with the reality of the images to become a new hybrid of the two. It effaces the cinema to become it. Pretty cool, if you ask me. (Incidentally, this is why any unique instrumental effects in his scores are never more than the loosest of facsimiles, whether it's the Indian percussion in *Dances with Wolves*, harmonica in *Midnight Cowboy*, or any of his allusions to Asian music. Maybe Barry is paying tribute to the postmodern tenet that, in this age of mechanical reproduction and been-there/done-that, the image is more "real" than reality.)

Finally, any appreciation of John Barry, especially from the point of view of a soundtrack collector, must acknowledge his genius in daring to create mood out of sheer melody. In an age where filmmakers seem deathly afraid of any recognizable pace or tune, Barry goes in the completely opposite direction to provide both. Despite the slow tempos, it is Barry's strong sense of rhythm that makes his music work while his imitators (David Arnold in *Last of the Dogmen*, James Horner in *Legends of the Fall*) slush away into disorienting, droning washes of sound. Barry always has a strong sense of time, of rhythm and question-and-answer phrases, that lets you know exactly where you are. As he says this issue, rhythms don't have to be fast, as long as they are interesting. He also says, "...With a movie like *Dances with Wolves*, the movie is three hours long, and there's an hour and a half's music in that. So the music has to be a part of the entertainment. You can't score one hour and a half's music, and have it not be an entertainment value." This is the most brilliant comment about movie music in years. So many people defend awful movies with grating, noisy scores as being "just entertainment"—if only they and their soundtracks actually were. Barry's scores have not only worked dramatically, they have provided a vast catalog of beautiful melodies which are a joy to listen to during a film.

Hopefully this little discussion will inspire younger collectors whose only exposure to John Barry is *My Life* or the boring parts of *Dances with Wolves* to give him another shot. See the '60s Bond films in particular, as well as *The Ipcress File*, *Midnight Cowboy*, *The Lion in Winter*, things of that sort. In general, Barry's music was more varied in the 1960s and early '70s; if you only listen to the *Out of Africa/Somewhere in Time* scores you're missing out on a lot. Once you develop a taste for his work, there are treasures galore, from pop outings like *Beat Girl* and the original *Zulu* theme to beautiful orchestral scores like *Walkabout*, *Mary, Queen of Scots* and *The Last Valley*. Happy listening!

-LK

Creature Features (1802 West Olive Ave, Burbank CA 91506; ph: 818-842-9383) was trying to schedule a Danny Elfman CD signing in December. By the time you read this, it will have already (or not) happened! The store does have autographed CDs for sale from previous guests: David Arnold (*Independence Day*), Shirley Walker (*Escape from LA*), and Mark Snow (*The X-Files*).

Swiss Film Music Society Award: The Swiss Film Music Society is now polling soundtrack collectors everywhere for their Film Score of the Year (1996) award. Pick three scores which you feel are the best of 1996, number them 1-3, and send your list to Philippe Blumenthal, Röststr. 7, CH-4513 Langendorf, Switzerland by March 30. These must be scores from 1996 films only. (See next page for FSM's own year-end poll.)

Mail Order Dealers: If you're looking for CDs from many of the obscure and/or overseas labels mentioned in FSM, you'll have to go through the specialty dealers. Try Screen Archives (202-364-4333), Intrada (415-776-1333), STAR (717-656-0121), Footlight Records (212-533-1572), Soundtracks Unlimited (310-839-1193) and Super Collector (714-839-3693) in this country.

Recent/Upcoming Releases: Windham Hill/BMG has released *Odyssey of Life*, Sheldon Mirovitz's music to the PBS *Nova* specials. • Colosseum, Varèse Sarabande's German distributor, has reissued the two volumes of Fred Steiner *Star Trek* re-recordings on a 2CD set (no extra music). • Elektra Nonesuch will reportedly be releasing a new recording of Leonard Rosenman's James Dean scores (*East of Eden* and *Rebel Without a Cause*), conducted by acclaimed contemporary composer John Adams.

Record Labels and Their Records:

DRG: Due early 1997 are the single-CD compilations *Italians Go to War Vol. 1*, *Literary and Drama Classics* and *Action and Adventure Classics*.

edel America: Due 1997 (whenever the movie comes out) is *Amanda* (Basil Poledouris).

Fifth Continent: Due next year is an expanded 50th Anniversary edition gold enhanced-CD of *The Best Years of Our Lives* (Friedhofer).

GNP/Crescendo: Forthcoming: *Alien Nation* (David Kurtz, TV movies), *Fantastic Television* (compilation), *Greatest Science Fiction Hits 4* (to be recorded by Dennis McCarthy and orchestra).

Hollywood: Dec. 17: *Mother*. Jan. 14: *Marvin's Room*, *Prefontaine* (probably all song albums).

Koch: Due February are the two newly recorded Miklós Rózsa albums: 1) Film Noir: *The Killers*, *Double Indemnity*, *The Lost Weekend*. 2) Concert Works: Violin Concerto, Concerto for Orchestra, Andante for Strings. Also due February is the newly recorded Alfred Newman CD: *Wuthering Heights*, *Prisoner of Zenda*, *Dragonwyck*, *David and Bathsheba*, *Prince of Foxes*, *Brigham Young*.

Marco Polo: Due by the end of the year is Erich Wolfgang Korngold: complete *Another Dawn*, 8-minute ballet from *Escape Me Never*. Planned for February/March are Hugo Friedhofer: suites from *The Rains of Ranchipur*, *Seven Cities of Gold*, *The Lodger*, Overture from *The Adventures of Marco Polo*; and Bernard Herrmann: complete *Garden of Evil*, 13-minute suite from *Prince of Players*. Just recorded in Moscow, hopefully for release in mid-1997, are Alfred Newman: *Hunchback of Notre Dame* (approx. 50 minutes), *Beau Geste* (20 minutes), *All About Eve* (3-4 minutes); and Max Steiner: complete *King Kong* (73 minutes). All of these are conducted by Bill Stromberg, and reconstructed/restored by John Morgan.

Milan: Due Dec. 17: *Beavis and Butt-Head* (score album, John Frizzell). Due Jan. 14: *First Strike! Rumble in the Bronx* (J. Peter Robinson, Jackie Chan films), *Crash* (Howard Shore). Jan. 28: *Hotel De Love* (various), *Angel Baby* (Australian film). Feb. 11: *Maurice Jarre at the Royal Festival Hall* (live concert). Feb. 25: *The Ron Howard Project* (various Ron Howard films, maybe including *Cocoon* and *Gung Ho*), *Smoochie* (Ryuichi Sakamoto pop album).

Play It Again: Forthcoming are *Arthur of the Britons* ('70s British TV series, theme by Elmer Bernstein, score by Paul Lewis), *Get Carter: The Film Music of Roy Budd* (due March) and *The Music of John Barry* (book, due summer).

PolyGram: Due Dec. 10 was *Portrait of a Lady* (Wojciech Kilar). *Eighth Day* (foreign film) will be out in 1997. *Doctor Dolittle* (Leslie Bricusse, 1967) will be out in March 1997.

RCA Victor: The *Star Wars* individual 2CD set reissues are due: Jan. 14: *Star Wars*. Jan. 28: *The Empire Strikes Back*. Feb. 18: *Return of the Jedi*. John Williams's scores will be presented in virtually complete form, in chronological order, in many cases remixed from the original elements.

Rhino: Jan. 28: *How the West Was Won* (Alfred Newman, 2CD set). Feb. 18: *Academy Award Winning Songs from MGM Films*. Due April or May: *Poltergeist* (Jerry Goldsmith, 1982, expanded, 66 min.). Also due early 1997 is *The Simpsons: Songs in the Key of Springfield* (Alf Clausen, score/songs), see next page for more information.

Silva Screen: Due Feb. 18: *Space and Beyond* (space-oriented film collection). Silva has recorded seven more compilations for release next year (two of them 2CD sets). Also due in 1997 are several more Hammer film music albums, all from the original soundtracks, from David Wishart's Cloud Nine subsidiary.

Sony Classical: Sony's expanded issue of *Star Trek: The Motion Picture* (Jerry Goldsmith) is now planned for January or February. • John Williams's two new albums recorded in London (an album of Oscar-winning film music and the premiere recording of his bassoon concerto, *The Five Sacred Trees*) are still planned for spring.

TVT: Due Dec. 19 are song albums to *Scream* (Wes Craven movie) and *My Fellow Americans*.

Varèse Sarabande: Due January is *Romeo and Juliet: Shakespearean Classics from Stage and Screen* (Cliff Eidelman conducting Royal Scottish National Orchestra): Alex North's *Coriolanus* and *Richard III* (world premieres, early works for stage performances), William Walton's *Henry V* and *Richard III*, Patrick Doyle's *Henry V* and *Much Ado About Nothing*, Miklós Rózsa's *Julius Caesar*, Shostakovich's *Hamlet*, Nino Rota's *Romeo and Juliet* (new suite), Prokofiev's *Romeo and Juliet*, and an original concert commission *The Tempest* by Cliff Eidelman. Also coming soon: *Fierce Creatures* (Jerry Goldsmith). • Elmer Bernstein has recorded *To Kill a Mockingbird* with the Royal Scottish National Orchestra for spring release. • Joel McNeely has recorded a new Herrmann album in Scotland also for release next year, widely rumored to be a complete *Psycho*. Varèse will not confirm or deny this information. •

Coming Soon... The Simpsons: Songs in the Key of Springfield

Report by DOUG ADAMS

Question: What do you get when you mix *The Simpsons* theme in the vein of a Las Vegas big band, "Hill Street Blues," and "The Addams Family"; songs about convenience marts, flammable beverages, and monorails; Broadway-style musical versions of *A Streetcar Named Desire* and *Planet of the Apes*; and Tony Bennett, Robert Goulet, and Tito Puente? Answer: About one-fifth of the way through the tentatively titled *The Simpsons: Songs in the Key of Springfield* CD due from Rhino Records around March 1997. *Simpsons* series composer Alf Clausen masterminded this official soundtrack CD and, in his search for a record company, brought his proposal before Gary Stewart, the head of A&R at Rhino and a "fanatical *Simpsons* fan," according to Clausen. "He absolutely loved the idea... he's the one who really came up with the idea of, rather than making it a straight score album, making it more of a concept album," consisting of songs, score cues, dialogue bits, and end credits suites.

The CD is designed not only to be an archive of the great *Simpsons* music over the years, but also to play as a programmatic listen, often arranged into mini-suites. (For example, Apu's ode to his former place of employment, "Who Needs the Kwik-E-Mart?" is preceded and followed by dialogue and cues from that episode. The suite ends with a reprise of the song.) "After playing the demo that I put together for a number of people, including the producers and some of my friends including musicians and non-musicians... it's amazing how all of this stuff comes back and brings smiles to everybody's faces," notes Clausen. In fact, one of the challenges the CD provided was the task of picking through a surplus of viable material. "It was tough. In many ways it was

tough. On the other hand, one of the things that I tried to do was to pick tracks that had some length to them. As you know... a lot of the stuff we do is pretty short. So, I spent quite a bit of time doing a couple of things. First, going through all of my spotting notes on the six years that I've been doing the series from top to bottom, and making notes to myself as to what I thought the likely candidates were. Both from the standpoint of original songs that had the necessary length to really make interesting listening on a CD and also from the standpoint of the established artist tracks that we've ended up using—many of which were later discarded for all sorts of reasons including the fact that some of the bits were too short, contractual hassles, all sorts of interesting developments. Secondly, I ended up spending quite a bit of time on the web reading some of the *Simpsons* bulletin boards and the *Simpsons* forums where many of the fans have gotten together and posed the question, 'What is your favorite Homer line? What is your favorite Apu line? What is your favorite Bart bit?' I downloaded probably about a hundred pages of information from the web itself to try to get a survey as to what the actual fans were thinking and what would be the best choices for this." Likewise, Clausen put in a careful effort to choose those tracks which didn't lose anything when divorced from the visual.

Also included on the CD will be the "Itchy & Scratchy" theme, the "Eye on Springfield" music, and the Halloween Special theme. Yet, all the tracks listed here make up only about half of the just-under-an-hour running time of the disc. "It should be a lot of fun listening, especially for the die-hard *Simpsons* fans." Liner notes will be courtesy of Alf Clausen and Matt Groening. Look for it everywhere this spring. Yes, Barney's burp will be on the CD.

Doug Adams has prepared a massive Alf Clausen interview for the January Film Score Monthly.

Best of 1996 Poll

- 1) Best New Score: Pick the five best scores to new 1996 movies, numbered 1-5 (we weight the votes). Do not pick more than five, and do not pick late 1995 movies, they will be ignored.
- 2) Oscar Guesses: Pick the five scores you *think* will be nominated each in the dramatic-score category, and the musical/comedy-score category. These are not necessarily the *best* scores, just the ones you think the Academy will nominate. Indicate your predicted winners as well.
- 3) Best Composers—not the best of all time, but the ones who had the best output in 1996. Pick three, rank them.
- 4) Best Unreleased Score (1996 only). Pick one.
- 5) Best Record Label (1996 only). Pick one.
- 6) Best New Album of Older Score (i.e. reissue). Pick five, rank. Can be original recording or re-recording. *No bootlegs*.
- 7) Best New Compilation—either original tracks or newly recorded. Pick three.

Hall of Shame Awards (pick as many as you want for these, although 1-3 each is fine):

- 8) Worst New Score.
- 9) Worst Composer (1996 only).
- 10) Worst Record Label (1996 only).

FSM Self-Reflection Awards:

- 11) Best FSM article/interview/feature(s).
- 12) Worst FSM article/interview/feature(s).
- 13) Most annoying Mail Bag contributor.

Creative Section:

- 14) (optional) Feel free to make up your own categories and mention whatever you'd like (faves, peeves, trends, etc.), but keep it concise.

Send your lists to **Andy Dursin, PO Box 846, Greenville RI 02828** (not to Lukas!) no later than January 31, 1997.

UPCOMING FILMS

ANGELO BADALAMENTI: *Lost Highway* (d. David Lynch).
JOHN BARRY: *The Horse Whisperer*, new Bond film (?), *Amy Foster*.
ELMER BERNSTEIN: *Buddy* (d. Caroline Thompson), *Hoods*.
SIMON BOSWELL: *The Eighteenth Angel*.
BRUCE BROUGHTON: *Fantasia Continues* (transitions), *Simple Wish*.
PAUL BUCKMASTER: *Murder in Mind* (w/ Nigel Hawthorne, Mary-Louise Parker).
CARTER BURWELL: *Big Lubowski*.
STANLEY CLARKE: *Dangerous Ground*.
RAY COLCORD: *Heartwood* (with Jason Robards).
BILL CONTI: *Napoleon, Dorothy Day*.
MICHAEL CONVERTINO: *Last of the High Kings, Jungle 2, Jungle*.
STEWART COPELAND: *Four Days in September* (d. Bertolucci), *Little Boy Blue, Gridlock*.
MYCHAEL DANNA: *Kama Sutra*.
JOHN DEBNEY: *Relic*.
PATRICK DOYLE: *Great Expectations* (d. Cuarón), *Donnie Brasco* (d. Mike Newell, w/ Pacino, Depp), *Hamlet* (Kenneth Branagh).
RANDY EDELMAN: *Gone Fishin', The Sixth Man*.
CLIFF EIDELMAN: *Beautician and the Beast, Free Willy 3*.
DANNY ELFMAN: *Men in Black*.

STEPHEN ENDELMAN: *Keys to Tulsa, Così*.
ROBERT FOLK: *Bloodstone*.
JOHN FRIZZELL: *Alien: Resurrection, Dante's Peak*.
RICHARD GIBBS: *That Darn Cat*.
PHILIP GLASS: *Bent*.
ELLIOT GOLDENTHAL: *Voices, Batman and Robin, The Butcher Boy* (d. Neil Jordan).
JERRY GOLDSMITH: *Fierce Creatures, Deep Rising, Bookworm* (Fox).
MILES GOODMAN: *Til There Was You* (co-composer w/ Terence Blanchard).
CHRISTOPHER GUNNING: *Firelight*.
WILBERT HIRSCH: *An American Werewolf in Paris*.
LEE HOLDRIDGE: *Twilight of Golds*.
JAMES HORN: *Titanic* (d. James Cameron).
SØREN HYLDGAARD: *Eye of the Eagle* (adventure film).
MARK ISHAM: *Night Falls on Manhattan* (d. Sidney Lumet).
IGGY POP: *Brave* (d. Johnny Depp).
TREVOR JONES: *G.I. Jane* (d. Ridley Scott, w/ Demi Moore).
BRIAN KEANE: *Illtown* (d. Nick Gomez), *Stephen King's Night Flier*.
JAN A.P. KACZMAREK: *Washington Square* (remake of *The Heiress*).
KEVIN KINER: *The Pest* (w/ John Leguizamo).
JOHN LURIE: *Excess Baggage* (w/ Alicia Silverstone).
MARK MANCINA: *Speed 2* (duh).

HUMMIE MANN: *Sticks and Stones*.
ALAN MENKEN: *Hercules* (animated).
MARK MOTHERSBAUGH: *Independence* (d. Tamra Davis).
RANDY NEWMAN: *Cats Can't Dance* (songs and score, animated).
THOMAS NEWMAN: *Larry Flynt*.
MICHAEL NYMAN: *Mesmer*.
JOHN OTTMAN: *Apt Pupil* (d. Bryan Singer, Ottman also editor).
BASIL POLEDOURIS: *Amanda, Going West* (action, d. Jeb Stuart), *Murder at 1600* (w/ Snipes), *Starship Troopers* (d. Paul Verhoeven), *Breakdown* (w/ Kurt Russell).
RACHEL PORTMAN: *Honest Courtesan, Marvin's Room*.
GRAEME REVELL: *Spawn, The Saint*.
RICHARD ROBBINS: *La Propriétaire*.
LEONARD ROSENMAN: *Mariette in Ecstasy*.
WILLIAM ROSS: *My Fellow Americans, Out to Sea, Evening Star* (sequel to *Terms of Endearment*).
ERIC SERRA: *The Fifth Element* (d. Luc Besson).
MARC SHAIMAN: *Mother* (d. Albert Brooks), *Ghosts of Mississippi* (d. Rob Reiner), *In and Out, George of the Jungle* (Islam) "ow!!".
HOWARD SHORE: *The Game*.
ALAN SILVESTRI: *Fools Rush In, Contact* (d. Zemeckis), *Tarzan: The Animated Movie* (Disney), *My Best Friend's Wedding*.
SHIRLEY WALKER: *Turbulence* (action).

JOHN WILLIAMS: *Rosewood* (replacing Wynton Marsalis), *The Lost World* (d. Spielberg), *Seven Years in Tibet*.
PATRICK WILLIAMS: *The Grass Harp*.
CHRISTOPHER YOUNG: *Kilronin* (thriller with Jessica Lange), *The Flood, Watch That Man*.
HANS ZIMMER: *Prince of Egypt* (animated musical), *Old Friends*.

CONCERTS

California: Jan. 17, 18—Peninsula s.o., San Mateo; *Lawrence of Arabia* (Jarre), *Philadelphia Story* (Waxman).
Pennsylvania: Feb. 14, 15—NE Penn s.o., Scranton; *The Godfather* (Rota), Moon River (Mancini), French Medley (various), Tribute to David Lean (Jarre).
Texas: Feb. 6, 9—Dallas s.o.; big concert, program to be announced.
Australia: Feb. 6—Melbourne s.o.; *Carmen Fantasy* (Waxman).

The Florida s.o. is touring Florida with a film music concert. They will be in Tampa (Jan. 3), St. Peterberg (Jan. 4), Fort Myers (Jan. 5), and Clearwater (Jan. 6).

The Hamburger Symphoniker in Germany has a film music concert planned for January 30, 1997.

Carl Davis will be in Holland to conduct Chaplin's *City Lights* (1931) on Jan. 9 (Eindhoven), Jan. 13 (Hertogenbosch), Jan. 14 (Tilburg), Jan. 20 (Den Haag), and Jan. 21 (Utrecht).

CURRENT FILMS, COMPOSERS AND ALBUMS

<i>Breaking the Waves</i>	various	Hollywood	<i>Palookaville</i>	Rachel Portman	
<i>The Crucible</i>	George Fenton	CDG	<i>The Portrait of a Lady</i>	Wojciech Kilar	London
<i>Daylight</i>	Randy Edelman	Universal	<i>Ransom</i>	James Horner	Hollywood
<i>The English Patient</i>	Gabriel Yared	Fantasy	<i>Ridicule</i>	Antoine Duhamel	London
<i>Everyone Says I Love You</i>	arr. Dick Hyman	RCA Victor	<i>Romeo + Juliet</i>	C. Armstrong, M. De Vries	Capitol (songs)
<i>The First Wives Club</i>	Marc Shaiman	Work, Varèse (score)	<i>Shine</i>	David Hirschfelder	Philips
<i>Jerry Maguire</i>	Danny Bramson, sup.	Epic Soundtrax	<i>Sleepers</i>	John Williams	Philips
<i>Jingle All the Way</i>	David Newman	TVT	<i>Sling Blade</i>	Daniel Lanois	Island
<i>Michael</i>	Randy Newman	Revolution	<i>Space Jam</i>	James Newton Howard	Warner/Atlantic
<i>Michael Collins</i>	Elliot Goldenthal	Atlantic Classics	<i>Star Trek: First Contact</i>	Jerry Goldsmith	GNP/Crescendo
<i>The Mirror Has Two Faces</i>	M. Hamlisch, Streisand	Columbia	<i>Swingers</i>	various	Hollywood
<i>Mother Night</i>	Michael Convertino	Varèse Sarabande	<i>Twelfth Night</i>	Shaun Davey	Silva Screen
<i>101 Dalmatians</i>	Michael Kamen	Walt Disney	<i>The War at Home</i>	Basil Poledouris	

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Please note: FSM does not accept ads buying or selling bootleg titles.

WANTED

Robert A. Mickiewicz (7 Whittemore Terrace, Boston MA 02125; ph: 617-825-7583) is looking for many different recordings, including CDs: *Buffalo Girls* (promo, L. Holdridge), *Le Complot* (Virgin 30639, G. Delerue), *Species* (CY-96002, C. Young), *Tokyo Blackout* (Bourbon, M. Jarre), *Trials of Life* (promo, G. Fenton). Will buy or trade

from extensive collection. Looking for worldwide trading contacts for imports, obscure/private/promo material, studio-only material. All lists welcome.

Brent Simon (4025 NW Alder Ave, Albany OR 97321) is looking for CDs of *Cocoon: The Return*, *Cocoon*, or any other James Horner score.

Frank van der Stelt (412 Tildenstreet, Leitchfield KY 42754; ph: 502-259-4741) wants the following CDs: *Witches of Eastwick* (Williams), *The Accidental Tourist* (Williams), *Big Top Pee Wee* (Elfman), *Newsies* (Menken), *Young Sherlock Holmes* (Broughton). [There is no CD of *Young Sherlock Holmes*. -LK]

FOR SALE/TRADE

Paul MacLean (309 The Parkway, Ithaca NY 14850) has for sale *Moon Over Parador* (Jarre) on CD for \$45.

Hans "Karl" Van Tatenhove (461 S Chatham Circle, Apt F, Anaheim CA 92806; ph: 714-632-9489) has for sale: 1. *Apollo 13* "Authentic" Promo by

James Horner for \$200.00 (or best offer). 2. *Species* Promo by Chris Young for \$200.00 (firm). 3. *Havana* by Dave Grusin for \$12.00. 4. *Aces: Iron Eagle 3* by Harry Manfredini for \$10.00. 5. *After Dark My Sweet* by Maurice Jarre for \$10.00. All titles must include additional costs for postage and handling.

FOR SALE/TRADE & WANTED

Steven Mather (252 Elm Ave, Teaneck NJ 07666) ISO *Biker Mice from Mars* sndtrk by Jeff Scott Soto (1993). Also send want lists and for sale lists!

Bill Myers (31 Rose Ave, Marblehead MA 01945; ph: 617-631-6319) wants the SPFM Tribute to Jerry Goldsmith CD. Offered in exchange: any 5 CDs from the following: *Explorers*, *Legend* (Silva Screen), *The Professionals*, *Rent-a-Cop*, *Gremlins*, *Casualties of War*, *Year of Living Dangerously*, *Twilight's Last Gleaming*, *Warlock*, *Papillon*, *The Twilight Zone* Volume One, *First Blood*, *MacArthur*, *High Velocity*, *Mom and*

Dad Save the World, *QBVII*, *Star Trek II*, *Star Trek IV*, *Caboblanco*, *Islands in the Stream*, *Inchon*, *King Solomon's Mines* (Goldsmith), *Rampage*, *Night Crossing* (orig.), *Rio Conchos/The Artist Who Did Not Want to Paint*.

Randy Sherrill (2608 Lockwood Street, Chattanooga TN 37406, ph: 423-624-8359) wants to trade soundtrack records/CDs with other collectors. Also has movie posters to trade.

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- (4) *No Man's Land* (Poledouris) Varèse
- (5) *Stars 'N' Bars* (Bernstein) Varèse Club
- (6) *Witches of Eastwick*, *The* (Williams) Warner Bros.
- (7) *Christopher Young Vol. 1* (promo compilation)

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MacArthur (Goldsmith) Varèse \$25.00
Mom and Dad Save the World (Goldsmith) Varèse \$15.00
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CD AUCTION

Auction will close on 31st Jan. 1997 at 12 midnight. All trades will be considered as bids—please call or write for info or to raise bids.

1. *Apollo 13* promo (MCA orig.) J. Horner
2. *Accidental Tourist*, *The*, J. Williams
3. *Anne* ("Anne of Green Gables") H. Hardy
4. *A Time of Destiny*, E. Morricone
5. *Baby's Day Out* (promo) B. Broughton
6. *Bernard Herrmann Concert Suites #1-4* (Masters Film Music)
7. *Captain Ron* (promo) N. Pike
8. *Cinema Septet* (ltd. ed. 2CD) C. Young
9. *Cocoon*, J. Horner
10. *Chris Young* (5-disc set promo) trades anyone?
11. *Deleria* (ltd. ed. 1200 copies) S. Boswell
12. *Heavyweights* (promo) J.A.C. Redford
13. *Little Giants* (promo) J. Debney
14. *Lipstick*, J. Haskell
15. *Lonely Passion of Judith Hearne*, G. Delerue
16. *Lighthorsemen*, *The*, M. Millo
17. *Music for Films* (promo) R. Miller
18. *Richard Band Film Music Over the Years* (promo)
19. *Spartacus*, A. North
20. *Mystic Warrior*, *The* (promo) G. Fried
21. *Old Man and the Sea*, B. Broughton
22. *Toru Takemitsu Tribute* (SPFM disc)
23. *White Fang 2* (promo) J. Debney
24. *Mr. Wrong* (promo) C. Safan
25. *Buffalo Girls* (promo) L. Holdridge
26. *Eye of the Needle/Last Embrace* (Varèse Club) M. Rózsa
27. *Flattered* (promo) M. Petrone
28. *Flesh + Blood* (Varèse Club) Poledouris
29. *Blade Runner* (Off World) Vangelis

CD WANT LIST

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1. *Blood in, Blood Out*
2. *Boys from Brazil*
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4. *Boxing Helena*
5. *Cherry 2000*
6. *Chouans!*
7. *French Revolution I & II*
8. *Friday the 13th*, H. Manfredini
9. *Grand Prix*
10. *King Kong 2*
11. *Jagged Edge*
12. *Cincinnati Kid*
13. *Octopussy* (A&M)
14. *Superman II/III*
15. *Serpent and the Rainbow*
16. *Silvestri Selected Themes*
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18. *Where Eagles Dare/633 Squadron* + other EMI titles
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20. *Hoosiers* (Japan)
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23. *Tokyo Blackout*
24. *The Quarrel*
25. *Les Corps Celestes*
26. *The Penitent* (VCD)
27. *Wild Geese*
- + any promos

Worldwide Contacts Wanted!

to W.F. overseas—thanks for everything! Luv...

LEIGH BUCK
6736 Anthony Ave
Garden Grove CA 92845-3006
(714) 894-6117

MAIL BAG

c/o Lukas Kendall
5967 Chula Vista Way #7
Los Angeles CA 90068

Question: In his Cinemusic interview this issue, John Barry asserts that fast tempos cannot speed up a movie. This is in direct contrast to a principle Elmer Bernstein has maintained since scoring *The Ten Commandments*, when Cecil De-Mille insisted that faster music would accelerate the sequence of the Jews' Exodus from Egypt. Readers, do you have any opinions? Who seems to be right? -LK

...Regarding last issue's comments from Mr. John Lasher about his aborted plans to record the music from *Them!*, in April of 1995 I heard a rumor that Mr. Lasher wanted to record the score, and because our Monstrous Movie Music project was already well underway, I wrote him asking if he'd like to split up the cues so we wouldn't duplicate any of the material on our releases. John's succinct 4/27/95 written response said, "I honestly do not know where these rumors [sic] originate, but I can definitely [sic] confirm that at this point in time I have absolutely no intention of recording this score. You have my best wishes on your project." How I'm supposed to construe this as his being unable to record music for economic reasons is beyond me.

I had no idea that Mr. Lasher didn't record the music for those reasons until I saw his "letter to the editor" in FSM, and I don't know anyone else who was aware of that fact either. I'd appreciate it if Mr. Lasher wouldn't claim in print that he knows what I'm "fully aware of" when he obviously didn't.

As for Mr. Lasher's relationship with the late Danny Franklyn 20 years ago, at that time I was at the University of Colorado studying anthropology while doing work-study in the university museum. I had no knowledge or interest in film music whatsoever back then. Nobody I know at any music department has ever mentioned any recollection of what John Lasher might have been doing 20 years ago, and if they're like me, they probably would have forgotten whatever might have occurred that long ago, as happened with me and my anthropology studies.

David Schechter
Monstrous Movie Music
PO Box 7088
Burbank CA 91510-7088

...John Bender gets bent out of shape in issue #73 regarding my correction of his Oliver Nelson blunder. (For those who don't remember, Bender implored this fine composer-arranger to produce more film work, not taking into account the inconvenient fact that Nelson died over twenty years ago.)

The main intent of my first letter was not to publicly embarrass Bender—he's proved capable of doing that himself—but to remind you, Lukas, that you need to keep a watchful eye on journalistic standards. Reporters have an obligation to be accurate; reviewers have a responsibility to possess at least a passing familiarity with their subject matter; and editors, even on a shoestring, must pay attention to the quality of their writers, lest they

lower the credibility of the publication. You've done a fantastic job with FSM, Lukas. That you've managed to do it so far mainly on a college student's schedule is nothing less than amazing. But when you allow ill-equipped reporters and reviewers to make bonehead errors in your pages, you need to be called on it, for the good of the magazine we all love. Keep up the (almost entirely) good work.

Ted Naron
633 W. Melrose
Chicago IL 60657

I agree that boneheaded errors should be corrected. That is why I run corrections! If anything, however, usually FSM contributors are "over-informed."

...What's your problem? Why can't you seem to get this "rag" out on time? I mean, you just graduated and you still are having trouble getting this magazine out on a monthly basis. What'd you go and do, get a life? Please, either retile your mag just "Film Score Magazine" or start putting it out "monthly." Because you simply've proven that you can't meet a monthly demand is the main fact that I don't subscribe to your magazine. You have a good read on your hands, so please follow through with making it better.

James R. Benson
6120 Montoro Ct
San Jose CA 95120

I just moved to "where the action is," the sparkling city of Los Angeles, so I could better the magazine. Unfortunately, I lost around four weeks just setting up. This letter is so sweet, thanks a lot.

...In the August issue of FSM (#72) you wrote that one should beware any movie that has a number at the end of the title. Well here's my top ten list of great films that have a number at the end:

- 1) How the West Was 1
- 2) All This, and Heaven 2
- 3) The Learning 3
- 4) To Die 4
- 5) 9 to 5
- 6) The Omen 666
- 7) Seven
- 8) Little Man T. 8
- 9) Nineteensixty 9
- 10) Twothousand 10

Best regards!

Wolfgang Maier
Carl-Maria-von-Weber-Str. 29
93053 Regensburg
Germany

Tom DeMary also wrote, "What's good and ends in 2000? Death Race 2000. An outrageous put-on from Paul Bartel."

...Some answers to Richard N. Bush's fault-packed reply to my response to his rebuttal of my assertions. His hidden problem seems to be that I won't acquiesce in the face of his "serious" communication style. The footnote-per-sentence anal/academic style is not the FSM standard; if that were so, I would have written my articles that way. I write to inform and entertain, not to document for the ages.

Most of Mr. Bush's concerns are not just petty, they're pointless. My reference to North and Rosenman and dissonance was in the context of discussing the studio-allowed style, which Prokofiev was not a part of. As for *The Bride of Frankenstein*, I admit my phrasing could confuse, but the "smoke and booze" line describes the hermit's hut not the smoking scene, and

anyone who has seen the film knows that the smoking scene is charming and funny, while the scene where the old dude is going on about finding a friend is hilarious. Why? Because the scene in question is backed with Waxman's over-the-top orchestration of the "Ave Maria."

As for *Psycho* not being the subject of Fred Steiner's dissertation: In *Film Music: A Neglected Art* (W.W. Norton, 1977), Roy M. Pendergast quotes from just such a work (parts of which later appeared in Elmer Bernstein's *Film Music Collection*, Vol. 1, under the title "Herrmann's 'Black and White' Music for Hitchcock's *Psycho*"). For example, "...I am indebted to Fred Steiner, whose analysis of the score to *Psycho* appeared originally in his doctoral dissertation...."

As for Mr. Bush's revelation that what I offered were ten archetypal signposts in my own mind, where else would they come from? The word "opinion" in the cover blurb should have been the tip-off. The word Mr. Bush cannot seem to accept side-by-side with opinion is "influence"; it seems to me he cannot stomach the idea that popularity frequently beats out innovation. 2001 had spaceships, alien beings, great music and effects, but did it have the influence on our culture that *Star Wars* did? Both films use similar tools, and it is maddening that the public always chooses the more easily digested work, but *Star Wars* is the more influential piece whether we like it or not. *King Kong* is a similar case in point. It's sad that other works created in the 1920s and '30s are ignored or forgotten, but should I deny reality and say film composers of the last 60 years never heard *Kong*, were never inspired to write music by *Kong*, that they talk on and on about how the score to *White Hell of Pitz Palu* changed their lives? In his first letter Bush says the impact of *Kong*'s score is given more importance today than was felt at the time—how the listeners at *Kong*'s initial performance were supposed to judge the score's influence on the future of film music I can't figure out. But *Pitz Palu*'s tremendous influence on film scoring is well-documented by Mr. Bush, who chastises me for not using sources yet can only support his opinion by reporting that the great Hugo Friedhofer recalled Roemheld's use of staccato effects 25 years later. Geez, you got me.

What I am saying is that whatever existed prior to *King Kong* did not leave the mark or set the standard that *Kong* did. You disagree with me. Fine, but stop twisting what I wrote.

John S. Walsh
150 University Ave
Providence RI 02903

Some of the confusion in this argument, spawned by Walsh's "Top Ten Most Influential Film Scores" article (#62), is over exactly whom we are saying was influenced. Are we deciding which film scores are most influential on the work being done today? Or are we deciding which ones at each particular instant were important in shaping the music immediately following? If the former, King Kong is more of a cultural landmark than the lesser-known efforts Mr. Bush points out; if the latter, Bush has a point. Overall, Walsh's article assumed some combination of the two, but, lots of Mail Bags later, I see how the lack of a clear distinction is confusing. Mr. Bush has one

more letter to state his closing argument, and then I hope this thing goes away.

...Well now that we have got official opposition to the United Artists' James Bond in the form of Kevin McClory/Timothy Dalton (yeh!) and *Warhead 2000*, who will be tapped to do the competition's soundtrack? Michel Legrand? I don't think so! Perhaps Danny Elfman or Shirley Walker. How about a contest in FSM to influence the producers, hmmm? Keep up the great work!

Neal Radke
3429 E Allerton Ave
Cudahy WI 53110-1017

If I could influence producers I wouldn't still be doing this magazine.

...Liked the article on war movies (#73)—the only thing is, looking at the checklist of selected titles which follows, quite a number of rare selections are on our *Longest Day* album (SSD 1036) and you might like to include these tracks in the continuation of the list in the next issue:

The Longest Day (full orchestral version, the only one I think), *633 Squadron*, *The Guns of Navarone*, *The Dambusters*, *Battle of Britain*, *MacArthur/Patton* (Generals Suite), *Night of the Generals*, *The Bridge on the River Kwai* (only "Colonel Bogey"!), *Where Eagles Dare*, *Das Boot*, *The Great Escape*, *Battle of Midway*, *Battle of the Bulge*, *Force Ten from Navarone*, *In Harm's Way*, *Sink the Bismark*, *The Bridge at Remagen* (the proper orchestrations, not like Leroy Holmes), *A Bridge Too Far*, 1941 (not the world's best version!), *Is Paris Burning?* (the world's best version!).

David Wishart
Silva Screen
261 Royal College Street
London NW1 9LU
England

A couple of additional notes on the "War" article part 1: Brian Reeve of the Max Steiner Society in England pointed out that Submarine D-1 was not scored by Adolph Deutsch, but rather by Max Steiner. (I also made an error in the list of Brian's favorite Steiner films in the Mail Bag: it should be The Old Maid, not The Old Man.)

Iain Herries had a few non-film music quibbles with the article, stating that "Britain" should have been used in place of "England." He wrote, "It is interesting to note the American slant on the events. That these were generally American movies is not a problem, it is the historical viewpoint that is questionable. For one, the American forces did not win the war for the Allies. It may seem staggering to some, not to mention unthinkable, but the real cause of the defeat of Germany was the relentless advance of the Russians, who took the heart out of Germany whilst the rest were toiling away in Italy. I have heard the phrase 'Americans who turned up at the end and helped clear up' more than once, and in the larger picture, that is all that they really did." As this has nothing to do with film music, no follow-ups please, but it is a good demonstration that this magazine can ignore arguments of all sorts.

Finally, a truly embarrassing correction: in a past issue when I printed the lyrics to the old Mighty Thor cartoon, I typed "blooming heavens" instead of "booming heavens." I am ashamed.

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3 O'Clock High	Tangerine Dream	5	Death Wish II	Page	20	Lady Beware	Safan	40	Room with a View	Robbins	7
84 Charing Crossroad	Fenton	5	Deep, The (blue vinyl)	Barry	15	Lassiter	Thorne	30	Running Man, The	Faltermeyer	7
Acidental Tourist	Williams	20	Dressed to Kill	Donaggio	7	Last Tango in Paris	Barbieri	5	Secret of NIMH, The	Goldsmith	15
Airplane!	Bernstein	20	E.T. The Extra Terrestrial	Williams	5	Legend	Tangerine Dream	7	Serpent and the Rainbow	Fiedel	45
Alamo, The	Tomlin	5	Earthquake	Williams	7	Little Romance, A	Delerue	7	She's Out of Control	Silvestri/various	5
Almer Hitchcock (Varèse)	various	10	Emerald Forest, The	Hornich & Gascoigne	10	Live for Life	Lai	7	Shy People	Tangerine Dream	5
Altered States	Corigliano	5	Empire of the Sun	Williams	5	Living Daylights, The	Barry	10	Sky Bandits	Kobilo	25
Amarcord	Rota	10	Empire Strikes Back, The	Williams	10	Lord of the Rings (picture disc)	Rosenman	75	Smoky and the Bandit	various	5
Amazing Grace & Chuck	Bernstein	10	Enemy Mine	Jarre	10	Lord of the Rings	Rosenman	15	Somewhere in Time	Barry	5
American Gigolo	various	5	Escape from New York	Carpenter	7	Love Story	Lai	5	Sorcerer	Tangerine Dream	5
American Graffiti	various	7	Every Which Way But Loose	Dorff	30	Lupin the 3rd (Japanese import)	various	30	Spies Like Us	Bernstein	5
Apocalypse Now	Coppola	7	F.I.S.T.	Conti	20	Mad Max	May	30	Splash	Holdridge	45
April Fool's Day	C. Bernstein	30	Falcon and the Snowman	Metheny	5	Mad Max Beyond Thunderdome	Jarre	10	Spy Who Loved Me, The	Harnisch	5
Around the World in 80 Days (Crown)	Young	5	Finian's Rainbow	Lane	15	Magnificent Obsession	Skinner	30	Star Trek: The Motion Picture	Goldsmith	5
Around the World in 80 Days (Decca)	Young	5	Firestarter	Tangerine Dream	5	Man from Snowy River, The	Rowland	10	Star Trek II: The Wrath of Khan	Homer	5
Back to the Future	Silvestri/various	5	Flashpoint	Tangerine Dream	5	Man with the Golden Arm, The	Bernstein	20	Starmen	Nitzsche	5
Barry Lyndon	Rosenman	20	Flesh + Blood	Poledouris	40	Meatballs	Bernstein	30	Summer of '42	Legrand	10
Batman	Elftan	5	Fletch	Faltermeyer/various	10	Meetings w/ Remarkable Men	Rosenthal/DeHartman	25	Super Fly	Mayfield	5
*batteries not included	Homer	15	Flowers in the Attic	Young	5	Midnight Express	Moroder	5	Supergirl	Goldsmith	10
Bedroom Window	Shrieve & Gleeson	30	For Your Eyes Only	Conti	7	Mosquito Coast	Jarre	10	Surrender	Colombier	5
Ben-Hur/Ei Cid/Quo Vadis?	Rózsa	65	Forbidden Zone	Elftan	7	Mutant	Band	7	Suspect	Kamen	10
Betrayed	Conti	5	From Russia with Love	Barry	5	Nashville	Baskin/various	10	Swarm, The	Goldsmith	40
Betty Blue	Yared	5	Fury	Williams	15	Never on Sunday	Hadjidakis	10	Tai-Pan	Jarre	30
Birdy	Gabriel	5	Gable and Lombard	Legrand	25	Next Man, The	Kamen	5	Terms of Endearment	Gore	7
Black Stallion, The	Coppola/Walker	20	Ghost Story	Sarde	20	Nowhere to Hide	Fiedel	20	Thief	Tangerine Dream	5
Blue Thunder, Theme from	Rubinstein	15	Ghostbusters	Bernstein	5	One from the Heart	Waits & Gayle	10	Thief of Hearts	Faltermeyer	20
Body Heat	Barry	70	Godfather, The	Rota	5	Out of Africa	Barry	5	Thunderbolt	Barry	50
Born Free	Barry	7	Goldfinger	Barry	5	Outland	Goldsmith	5	Tootsie	Grusin	5
Brainstorm	Homer	7	Goodbye, Mr. Chips	Williams	5	Passage to India, A	Jarre	20	Trail of the Pink Panther	Mancini	5
Carrie	Donaggio	30	Gorky Park	Homer	10	Pat Garrett & Billy the Kid	Dylan	5	Tron	Caros	20
Casino Royale	Bacharach	5	Grand Prix	Jarre	40	Pet Sematary	Goldenthal	7	Two for the Road	Mancini	30
Cat People	Moroder	5	Great Outdoors, The	T. Newman/various	5	Phantom of the Paradise	Williams	5	Unmarried Woman	Conti	10
Chamber Music	Morricone	5	Gremlins	Goldsmith	5	Places in the Heart	Delerue	10	Untouchables, The	Morricone	5
Chariots of Fire	Vangelis	5	Greystoke: The Legend of Tarzan	Scott	25	Polltergeist	Goldsmith	35	Vision Quest	various	5
Christmas	various	5	Halloween	Carpenter	5	Prince of Darkness	Carpenter & Howarth	5	Walkabout	Barry	55
Cleopatra	North	50	Hidden, The	Converto	10	Prince of the City	Chihara	35	Watership Down	Morley	5
Clockwork Orange	various	5	Hoosiers	Goldsmith	20	Quo Vadis?/Spellbound/Red House	Rózsa	35	Who Is Killing the Great Chefs of Europe? Mancini	30	30
Close Encounters 3rd Kind w/45	Williams	5	Hurricane	Rota	30	Raising Arizona/Blood Simple	Burwell	5	Wicked Lady, The	Banks	20
Cocoon	Homer	25	Invasion of the Body Snatchers	Zeitlin	7	Rambo: First Blood Part II	Goldsmith	8	Witches of Eastwick	Williams	35
Competition, The	Schifrin	10	Invitation au Voyage	Yared	20	Re-Animator	Band	8	Witness	Jarre	5
Critters	D. Newman	10	Irma la Douce	Previn	10	Red Sonja	Morricone	40	Wuthering Heights	Legrand	25
Dangerously Close (import)	McCartay/various	25	Jagged Edge	Barry	40	Reds	Sondheim/Grusin	35	Year of Living Dangerously	Jarre	10
Dark Crystal, The	T. Jones	10	Jaws 2	Williams	various	Return of the Pink Panther	Mancini	5	You Only Live Twice	Barry	5
Days of Heaven	Morricone	10	King of Comedy, The	various	10	Risky Business	Tangerine Dream	7	Young Lions, The (Varèse)	Friedhofer	10

All LPs are in Excellent to Mint/Near Mint condition. Please call for exact description. All titles are first come, first served. LPs will be held for two (2) weeks only. A discount on bulk orders will be applied. There is no catalog available. Please make money orders/checks payable to: MARK KNAUER, 941 JEFFERSON ST, UPLAND CA 91784-1244; (909) 982-9870

CDs for Trade Only

- 1) Blood In, Blood Out, Conti (will trade for 3: Boys from Brazil, Raggedy Man and Link or Under Fire or Follow Me [Barry])
- 2) Dad, Horner
- 3) Desperate Hours, Mansfield
- 4) Krull (Southern Cross, 45 min.), Horner
- 5) Batteries Not Included (Horner)

Will only trade above titles for wanted list; they are not for sale.

For Sale/Trade

- 1) Walking Thunder, Scott
- 2) King of the Wind, Scott
- 3) Hider in the House, C. Young
- 4) Spaceballs: The Movie, Morris & songs
- 5) Spirit of St. Louis, Waxman
- 6) Critters, D. Newman

LPs Sealed or Played Once, not c/o

- 1) Enemy Mine (s)
- 2) Lionheart, Goldsmith (s)
- 3) Link, Goldsmith (s)
- 4) Man on Fire, Scott
- 5) Time of Destiny, Morricone

- 6) Casualties of War, Morricone (s)
- 7) The Manhattan Project, Sarde
- 8) Jagged Edge, Barry
- 9) Escape to Athena, Schifrin
- 10) Red Sonja, Morricone
- 11) Amazing Grace and Chuck,
Bernstein
- 12) Farewell to the King, Poledouris
- 13) Osterman Weekend, Schifrin
- 14) Whales of August, Price
- 15) Criminal Law, Goldsmith (s)
- 16) Supergirl, Goldsmith (s)
- 17) Suspect, Kamen (s)

Wanted on CD

- 1) Black Sunday/Baron Blood, Baxter
- 2) The Last Unicorn, Jim Webb
- 3) Under Fire, Goldsmith
- 4) Boys from Brazil, Goldsmith
- 5) Raggedy Man, Goldsmith
- 6) Follow Me, Barry
- 7) Link. Goldsmith

Wanted on LP, EPs and 45s

- 1) 100 Rifles, Goldsmith (mint only)
- 2) The Last Unicorn (gatefold cover), Webb
- 3) The Day of the Locust (Phase4), Barry (must have mint cover)

- 4) Goldfinger (45rpm mono w/ cover), Barry
- 5) Mrs. Brown, You Have a Lovely Daughter (gatefold MGM, U.S.), Herman's Hermits (must have mint cover, not c/o)
- 6) The Five Pennies (stereo), Louis Armstrong/Danny Kaye
- 7) Thunderball EP (mono w/ cover, stereo okay if mint cover), Barry
- 8) Any London soundtrack by Les Baxter (only London, U.K. LPs)
- 9) Nevada Smith EP (with vocal by Bobby Solo, cover a plus)
- 10) Ballad of the Alamo/Green Leaves of Summer (45 rpm only), Frankie Avalon

Note: Will only trade for 4 weeks;
please do not inquire about buying
trade-only items. After 4 weeks from
date of this publication will accept
requests for sale

Alex Zambra
5644 Lawndale
Houston TX 77023
FAX: (713) 921-5082

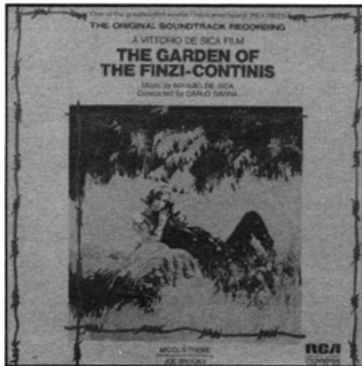
THE ADVENTURES OF RECORDMAN

by R. Michael Murray

Recordman Goes to War:

This list concludes Recordman's list of World War II films, their composers and albums (if any), begun in the September issue.

From This Day Forward (Leigh Harline, 1946) Veteran tries to adjust to home life.
The Gallant Hours (Roger Wagner, 1961) Jimmy Cagney as Admiral "Bull" Halsey.
Gangway for Tomorrow (Roy Webb, 1943) Effects of war on defense plant workers.



Garden of the Finzi-Continis (Manuel De Sica, 1971, RCA LSP-4712, CD OST-125) Upper-class Italian Jews fail to see or believe the coming Nazi horror.

Germany Year Zero (Renzo Rossellini, 1947) Depressing post-war Germany and suicides.

G.I. War Brides (Ernest Gold, 1946).

God Is My Co-Pilot (Franz Waxman, 1945) Religious Col. Robert Lee Scott with the Flying Tigers.

Go for Broke! (Alberto Columbo, 1951) Japanese-American Nisei soldiers fight in France and Italy.

Golden Earrings (Victor Young, 1947, Decca DL-8008 [1948], Decca DL-8481) Gypsy helps British spies in Germany.



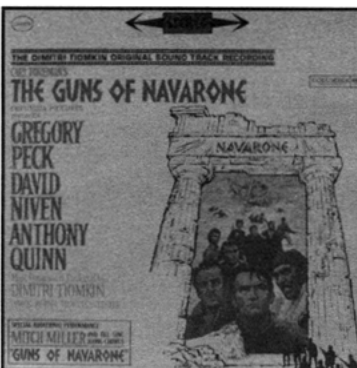
The Great Escape (Elmer Bernstein, 1963, United Artists UAL-4107/UAS-5107, CD Intrada MAF-7025D) Probably best POW escape film with all-star cast and a Bernstein score you won't forget. A must-see.

The Great Impersonation (Hans J. Salter, 1942) Englishman and German meet before war; they are almost twins. WWII starts and the Englishman gains a high post in U.K.—or is it the German? A 1935 version was scored by Franz Waxman; it had an Englishman versus an arms-smuggling cartel.

The Great Spy Mission see *Operation Cross-Bow*.

The Great War (Robert Russell Bennett, 1956, RCA Custom OP-8962) TV documentary.

Guadalcanal Diary (David Buttolph, 1943) Realistic Marine combat action.
Gung-Ho (Frank Skinner, 1943) Marine assault on Makin Island.



The Guns of Navarone (Dimitri Tiomkin, 1961, Columbia CL-1655/CS-8455, CD Varèse Sarabande VSD-5236) Commandos take out large coastal artillery. Great score.

A Guy Named Joe (Herbert Stothart, 1943) Spencer Tracy as dead pilot angel helps young flier. Remade as *Always* in 1989.

Hail the Conquering Hero (Werner Heyman, 1944) Draft reject mistakenly thought a hero at home.

Halls of Montezuma (Sol Kaplan, 1950) Marines in the Pacific.

Hangmen Also Die (Hanns Eisler, 1943) The assassination of Reinhard Heydrich, the "Beast of Prague," and Nazi reprisals.

Heaven Knows, Mr. Allison (Georges Auric, 1957) U.S. Marine and nun trapped and survive on Japanese-held island.

Hellcats of the Navy (Mischa Bakaleinikoff, 1957) American sub in Tsushima Strait and love story with Ronald Reagan and nurse.

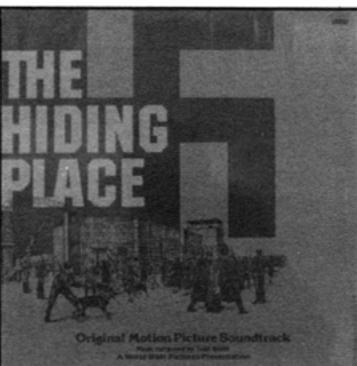
Hell in the Pacific (Lalo Schiffrin, 1968) A Japanese and U.S. soldier hunt each other on island, but eventually cooperate.

Hell to Eternity (Leith Stevens, 1960, Warwick W/ST-2030) Japanese-speaking Marine uses talent to advantage in combat.

The Hell with Heroes (Quincy Jones, 1968).



Heroes of Telemark (Malcolm Arnold, 1965, Mainstream 56064/S-6064) Norwegians destroy "heavy water" shipment for possible use in German A-Bomb.



The Hiding Place (1975) Dutch family saves Jews from Nazis, are themselves captured and sent to concentration camp.

The Hill (Art Noel, Don Pelosi, 1965) British army prisoners in detention deal with severe punishment. Lesser known but fine Sean Connery film. Harry Andrews truly despicable as prison sergeant-major. A must-see.

Hiroshima, Mon Amour (Giovanni Fusco, Georges Delerue, 1960) Post-war love story between French woman who had loved German soldier and Japanese survivor of Bomb.

Hitler (Hans J. Salter, 1962, Medallion MED-302, CD Intrada MAF-7054D) Lurid bio.

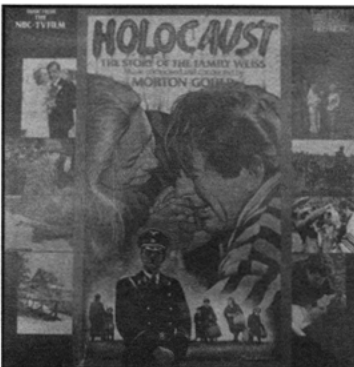
The Hitler Gang (David Buttolph, 1944) The Nazi leadership rise to power.

Hitler's Children (Roy Webb, 1943) Indoctrination of the young Germans.

Hitler's Hangmen (aka *Hitler's Madmen*, Karl Hajos, 1943) Nazi reprisals for killing of Reinhard Heydrich.

Hitler's Madmen see *Hitler's Hangmen*.

Hitler: The Last Ten Days (Mischa Spoliansky, 1973) In the Bunker.



Holocaust (Morton Gould, 1978 TV mini-series, RCA ARL1-2785, CD Delos 3166) Docudrama on the Nazi "final solution" for the Jews. Follows family and military.

Homecoming (Bronislau Kaper, 1948) Doctor's nurse lover killed in war.

Home of the Brave (Dimitri Tiomkin, 1949) Black veteran and racism.

Hope and Glory (Peter Martin, 1987, CD Varèse Sarabande VCD-47290) Young English boy survives the Blitz.

Hornet's Nest (Ennio Morricone, 1970) Commando assisted by Italian orphans.

Hostages (Victor Young, 1943) Nazis round up Underground members.

Hotel Berlin (Franz Waxman, 1945) Various occupants of hotel in Berlin near end of war.

Hotel Reserve (Lennox Berkeley, 1944) Spies in a French hotel.

The Hour Before Dawn (Miklós Rózsa, 1944) Brit murders Nazi wife and joins up.

The House on 92nd Street (David Buttolph, 1945) FBI hunts Nazis in N.Y. City.

The House on Telegraph Hill (Sol Kaplan, 1951) Woman in concentration camp assumes identity of dead friend to get to U.S.

How I Won the War (Ken Thorne, 1967) Inept leader survives, his men don't.

The Human Comedy (Herbert Stothart, 1943) Reaction of family and town to news of death of young soldier.

I Escaped from the Gestapo (W. Franke Harling, 1943) Counterfeiter freed by Nazis.

If Tomorrow Comes (aka *The Glass Hammer*, Gil Melle, 1971 TV) U.S. girl and Japanese boy marry minutes before attack on Pearl Harbor.

Ike (Fred Karlin, 1979 TV mini-series) Gen. Eisenhower at war and love interest.

I'll Be Seeing You (Daniele Amfitheatrof, 1944) Female ex-con falls for shell-shocked soldier.

I Married a Nazi (aka *The Man I Married*, David Buttolph, 1940) Wife learns her husband has Nazi leanings.

The Immortal Battalion see *The Way Ahead*.

The Immortal Sergeant (David Buttolph, 1943) Corporal takes over when sergeant dies in North Africa.

In Enemy Country (William Lava, 1968) Espionage in Paris.

In Harm's Way (Jerry Goldsmith, 1965, RCA LSC-1100, CD SLC SCCD-1507) John Wayne and naval war epic in Pacific.

In Love and War (Hugo Friedhofer, 1958,

Entr'Acte ERS-6506, CD @ Preamble PRCD-1777) Three marines, their love lives, and Pacific fighting.

In Our Time (Franz Waxman, 1944) English wife of Polish nobleman fights Nazis.

Inside the Third Reich (Fred Karlin, 1982 TV, CD @ Reel Music RMFK-5701 [promo]) Story of Albert Speer, Hitler's chief architect and confidant.

The Invaders see *The 49th Parallel*.

Invasion Quartet (Ron Goodwin, 1961) Four Brits take out Nazi gun.

In Which We Serve (Noel Coward, 1942) Doomed U.K. destroyer and crew. Excellent.

The Iron Curtain (aka *Behind the Iron Curtain*, Alfred Newman, Shostakovich, Prokofiev, Khachaturian, 1948) Soviet espionage in Canada and a defector.

I Shall Return see *American Guerrilla in the Philippines*.

Is Paris Burning? (Maurice Jarre, 1966, Columbia OL-6630/OS-3030, CD CBS MK-42307, CD Varèse VSD-5222) Liberation of Paris; style similar to *The Longest Day*.

I Wanted Wings (Victor Young, 1941) Plea for air preparedness for the coming conflict.

I Was an American Spy (Edward J. Kay, 1951) Female spy in Manila.

I Was Monty's Double (John Addison, 1958) Impersonator for Field Marshal Montgomery.

Japanese War Bride (Emil Newman, 1952) Vets who marry Orientals and problems.

Jeux Interdits see *Forbidden Games*.

Joan of Paris (Roy Webb, 1942) French resistance fighter helps downed fliers.

Joe Smith, American (Daniele Amfitheatrof, 1942) Nazis kidnap U.S. aircraft worker.

Johnny Comes Flying Home (David Buttolph, 1946) Ex-fliers build air transport co.

Johnny in the Clouds see *The Way to the Stars*.

Journey for Margaret (Franz Waxman, 1942) London Blitz orphan comes to U.S.

Journey into Fear (Roy Webb, 1942) Turkish gun runners.

Journey Together (Gordon Jacob, 1944) Training of British pilots.

Judgment at Nuremberg (Ernest Gold, 1961, United Artists UAL-4095/UAS-5095) Post-war trials of German high command.

Julia (Georges Delerue, 1977) Semi-biographical account of writer Lillian Hellman's female friend in the resistance killed in war.

After the war, Hellman herself was viewed as a Stalinist apologist. Starring Jane Fonda.

Jungle Fighters see *The Long and the Short and the Tall*.

Kelly's Heroes (Lalo Schiffrin, 1970) U.S. soldiers in France.

The Long and the Short and the Tall (Hugo Friedhofer, 1958) U.S. soldiers in France.

The Longest Day (Dimitri Tiomkin, 1962) D-Day invasion of Normandy.

The Lost Battalion (David Buttolph, 1943) U.S. soldiers in France.

The Man I Married (David Buttolph, 1940) Wife learns her husband has Nazi leanings.

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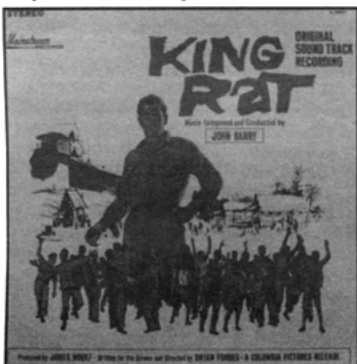
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Keeper of the Flame (Bronislau Kaper, 1942) Reporter writes story of deceased U.S. patriot, finds all was not as it seemed.

Keep Your Powder Dry (David Snell, 1945) WACs.

Kelly's Heroes (Lalo Schiffrin, 1970, MGM 1SE-23, CD @ CSP AK-47705) Soldiers plot to steal German gold.



King Rat (John Barry, 1965, Mainstream 56061/S-6061, CD Sony JK-57894) Japanese POW camp and con-man prisoner who profits at the expense of others. A must-see.

Kings Go Forth (Elmer Bernstein, 1958, Capitol W-1063, CD Cloud Nine CNS-5004) Two soldiers in France in love with mixed-blood girl. One rejects her and is killed in battle and the other is wounded.

Know Your Enemy—Germany (Dimitri Tiomkin[?], 1945) Frank Capra propaganda series.

Know Your Enemy—Japan (Dimitri Tiomkin, 1945) Frank Capra propaganda series.

The Lady Has Plans (Leigh Harline, Leo Shuken, 1942) Female reporter in Lisbon mistaken for spy.

The Last Blitzkrieg (Hugo de Groot, 1958) German soldier has change of heart after seeing slaughter of American prisoners during the Battle of the Bulge.

The Last Bridge (Carl de Groof, 1953) Captured German doctor assists Yugoslavs.

Leave It to the Marines (Bert Shefter, 1951).

The Life and Death of Colonel Blimp (Allan Gray, 1943) An English soldier through three wars, and three women. See it.

Lifeboat (Hugo Friedhofer, 1944, CD @ Silva SSD-1045) Hitchcock: Eight survivors of sunken ship at sea in a lifeboat with Nazi captain of the U-Boat that sunk their ship.

The Long and the Short and the Tall (aka *Jungle Fighters*, Stanley Black, 1961) U.K. troops in Malaya cut off. Title comes from popular war-time song "Bless 'Em All."



The Longest Day (Paul Anka, Maurice Jarre, others, 1962, 20th Century Fox FXG/SXG-5007: Several foreign EPs, # unknown, contain more of Jarre's underscore) Epic film of D-Day Invasion of Normandy with many cameo roles. A must-see.

The Longest Hundred Miles (Franz Waxman, 1967 TV) Soldier and civilians flee the Fall of Bataan.

The Long Voyage Home (Richard Hageman, 1940) John Wayne on WWII tramp steamer.

Lucky Jordan (Adolph Deutsch, 1942) Drafted outwits Nazi spies.

MacArthur (aka *MacArthur the Rebel Gener-*



al, Jerry Goldsmith, 1977, MCA-2287, CD Varèse Sarabande VSD-5260) Biography of the general from Corregidor to Korea.

Malaya (aka *East of the Rising Sun*, Bronislau Kaper, 1949) Attempt to smuggle rubber past Japanese.

Malta, G.C. (Sir Arnold Bax, 1943, London T-5054) Documentary of bombing of Malta.

The Malta Story (William Alwyn, 1954) British Air Force in action defending Malta.

The Man I Married see *I Married a Nazi*.

The Man Who Never Was (Alan Rawsthorne, 1956) True story of disinformation planted on dead soldier. See it.

Man Hunt (Alfred Newman, 1941) Remade in 1976 as *Rogue Male*. Plot to kill Hitler.

Manila Calling (Cyril Mockridge, David Buttolph, David Raksin, 1942) Short-wave radio set up prior to Japanese takeover.

Margin for Error (Leigh Harline, 1943) Jewish cop in New York City solves murder of Nazi counsel. Ironic at the time.

Marine Raiders (Roy Webb, 1943) At Guadalcanal.

Massacre in Rome (Ennio Morricone, 1973, CD RCA 105 [with *The Battle of Algiers*]) Germans kill over 300 Italian citizens in reprisal move.

The Master Race (Roy Webb, 1944) Secret Nazi plan in the event the war is lost.

A Matter of Life and Death see *Stairway to Heaven*.

The McKenzie Break (Riz Ortolani, 1970) German POWs escape from Scottish prison.

A Medal for Benny (Victor Young, 1945) Small town honors, grieves for dead soldier.

Medal for the General (William Alwyn, 1944) Retired officer takes in refugees.

The Memphis Belle (Gail Kubik, 1944 [documentary]; 2d version, George Fenton, 1990 [fictional], CD Varèse VSD-5293) True story of the Air Corps crew with the most bombing missions over Germany.

The Men (aka *Battle Stripe*, Dimitri Tiomkin, 1950, @ Dot DLP-25107, Hamilton 108-12108) Marlon Brando as paralyzed vet.

Men of the Lightship (Richard Addinsell, 1940) British naval documentary.

Merchant Seamen (Constant Lambert, 1941) British documentary.

Merrill's Marauders (Howard Jackson, Franz Waxman [uncredited], 1962) Gen. Frank Merrill leads commandos in Burma.



Merry Christmas Mr. Lawrence (Ryuichi Sakamoto, 1983, MCA-6125, CD Milan 73138-35691-2) David Bowie in Japanese POW camp. Too similar to *Bridge on the River Kwai*.

A Midnight Clear (Mark Isham, 1992) Squad of GI's lost in Ardennes Forest fight their way out. Well done recent film in old style.

Midway (aka *The Battle of Midway*, John Williams, 1976, MCA-40575 [45 rpm: two marches]) Epic film of Japanese carrier force sunk by U.S. planes. Original release in "Sensurround" seemed to be merely giant subwoofer bass speakers in the theaters.

Millions Like Us (Hubert Bath, 1943) British family at home and tragedy.

Minesweeper (Mort Glickman, 1943).

Ministry of Fear (Victor Young, 1944) Intrigue when Nazi agents seek info held by unsuspecting man.

Mission to Moscow (Max Steiner, 1943) Propaganda extolling our new Russian friends and wise old Joe Stalin.

Missiles from Hell see *Battle of the VI*.

Mr. Lucky (Roy Webb, 1943) Con-man draft dodger fakes identity as 4-F draft status of deceased Greek partisan, realizes significance of his new identity and enlists. Film formed basis of popular TV series in the late 1950s which was scored by Henry Mancini.

Mr. Winkle Goes to War (Carmen Dragon, 1944) 44 year-old draftee is hero in South Pacific action.

Mister Roberts (Franz Waxman, 1955, RCA @ 1202, CD @ Naxos 8.990034, CD @ Varèse VSD-5257) Semi-serious film of neurotic freighter captain (James Cagney) and subordinate officer (Henry Fonda) who wants to transfer to combat duty.

The Moon Is Down (Alfred Newman, 1943) Errol Flynn in Norwegian resistance. Sir Cedric Hardwicke as Nazi. A must-see.

Mosquito Squadron (Frank Cordell, 1969) RAF pilot on mission behind the lines.

The Mountain Road (Jerome Moross, 1960) U.S. demolition team fights to slow Japanese advance in China.

Mountbatten—The Last Viceroy (John Scott, 1985, TV, Varèse Sarabande STV-81273) Life of British officer.

***Mrs. Miniver** (Herbert Stothart, 1942) Effects of war on British family—"the people's war." Final scene in bombed-out church with British planes headed to Germany with "Onward Christian Soldiers" chorus. A classic "let's help England" film.

Murphy's War (John Barry, 1970) Sailor survives sunken ship, tracks sub that sunk it.

Mystery Submarine (Joseph Gershenson, 1950) Destruction of sub in South America.

Mystery Submarine (aka *Decoy*, John Hollingsworth, 1963) British operate U-Boat.

The Naked and the Dead (Bernard Herrmann, 1958) Highly bowdlerized version of Norman Mailer's book on Marines in the Pacific. Read the book instead.

The Naked Brigade (Theo Fanadi, 1965) Guerrillas in Crete.

The Navy Comes Through (Roy Webb, 1942) Merchant Marine at war.

The Navy Way (Willy Stahl, 1944) Boxer resentful of being drafted, but straightened out by the Navy and love interest.

Nazi Agent (Lennie Hayton, 1942) Nazi twin of German-American forces him to spy.

The Nazi's Strike (Dimitri Tiomkin, 1942) Frank Capra's *Why We Fight* series.

The Negro Soldier (Dimitri Tiomkin, 1944) Frank Capra short: blacks throughout military history.

The Nelson Touch see *Corvette K-225*.



Never So Few (Hugo Friedhofer, 1959) Fighting in Burma and China.

The Next of Kin (Sir William Walton, 1942) Careless talk foils British commando raid.

Night Ambush (Mikis Theodorakis, 1957, Columbia 3904 [English 45 rpm]) British commandos capture German general.

The Night Invader (Jack Beaver, 1942) Englishman captures Nazi.

The Night Is Ending see *Paris After Dark*.

The Night of the Generals (Maurice Jarre, 1967, Colgems COMO/COSO-5002, CD Intrada FMT-8004) German intelligence investigates Nazi general who kills prostitutes.

The Night Porter (Daniele Paris, 1973) Truly revolting, post-war sadomasochistic tale of ex-concentration camp female prisoner, who recognizes the ex-commandant SS officer working as a night porter in hotel, and has kinky sex with him. Skip it.

Nine Men (John Greenwood, Eric Coates, 1943) U.K. unit stranded in desert, fight out.



1941 (John Williams, others, 1979, Arista AL-9510, CD Bay Cities BCD-3005) Comic film of now-perceived overreaction of California citizens when war breaks out.

No Man Is an Island (Restie Umali, 1962) U.S. soldier on Guam hides for 31 months.

None But the Brave (Johnny Williams, 1965, @ Morris Stoloff 45 rpm single, # unknown, probably Decca) American and Japanese platoons co-exist on a small island—for a while!

None Shall Escape (Ernst Toch, 1944) Nazi war criminal on trial flashes back to war.

Northern Pursuit (Adolph Deutsch, 1943) Canadian Mountie tracks stranded Nazi.

The North Star (aka *Armored Attack*, Aaron Copland, 1943) Russian peasants turned guerrilla fighters. Pro-Russian Lillian Hellman screenplay greatly modified on release as *Armored Attack*.

Notorious (Roy Webb, 1946) Daughter of Nazi spy exposes spy network in post-war Brazil.

Not So Long Ago (Robert Russell Bennett, 1960 TV, RCA Custom L80P-0271 [score], RCA LSO-1055 [dialogue and partial score]) Documentary on WWII.

The Nun's Story (Franz Waxman, 1959, Warner Bros B/WS-1306, CD Stanyan STZ-114) Nun in WWII becomes Resistance fighter and leaves Order.

Nurse Edith Cavell (Anthony Collins, 1939) Nurse aids WWI soldiers of all sides, helps POWs escape and is executed.

Objective Burma (Franz Waxman, 1945, Cinema LP-8018 [1975], CD @ RCA 0912-2RG, CD @ RCD1-9017, Varèse @ VSD-5242) Paratroopers dropped behind lines.

Operation Eichmann (Alex Alexander, 1961) Post-war capture by Israelis of Nazi supervisor of concentration camps.

Okinawa (Mischa Bakaleinikoff, 1952) Kamikaze attacks on destroyer.

On a Note of Triumph (Bernard Herrmann, 1945, Columbia MM-575 [78 rpm set], Mark '56 704) Radio broadcast on VE Day, May 8, 1945.

Once Upon a Honeymoon (Robert Emmett Dolan, 1942) Ex-Burlesque star marries Nazi.

The One That Got Away (Hubert Clifford, 1957) German POW escapes to U.S. from British camp.

On the Double (Leith Stevens, 1961) Danny

Kaye impersonates general.

Operation Amsterdam (Philip Green, 1960) British try to keep diamonds from Nazis.

Operation Bikini (Les Baxter, 1963) Navy team destroys sunken U.S. sub so Japanese don't get secret radar equipment.

Operation Cross-Bow (aka *The Great Spy Mission*, Ron Goodwin, 1965, @ EMI-142) Peenemunde rocket site destroyed.

Operation Daybreak (David Hentschel, 1961) Assassination of Reinhard Heydrich and German revenge on the town of Lidice.

Operation Pacific (Max Steiner, 1951) John Wayne as escaped Navy Commander and submarine action.

Operation Secret (Roy Webb, 1952) Traitor in U.S. unit.

Operation Snatch (Kenneth V. Jones, 1962) British soldiers at Gibraltar.

O.S.S. (Daniele Amfitheatrof, 1946) U.S. spies in France.

Outpost in Morocco (Michel Michelet, 1949) Arab uprising quelled by Foreign Legion.

The Outsider (Leonard Rosenman, 1961) True story of Indian Marine, Ira Hayes, two Jima, and Hayes' home life.

The Overlanders (John Ireland, 1946) Australian saves cattle from the Japanese.

Overlord (Paul Glass, 1975) Ill-fated draftee soldier has affair prior to D-Day.

Pacific Blackout (Gerald Carbonara, 1942) Imprisoned inventor proves innocence during blackout.

Paratroop (Gail Kubik, 1942).

Paratroopers (aka *The Red Beret*, 1954, John Addison) American joins U.K. paratroopers.

Paris After Dark (aka *The Night Is Ending*, Hugo Friedhofer, 1943) Doctor in the Resistance.

Paris Calling (Richard Hageman, 1941) Resistance woman discovers husband is traitor.

Paris Underground (Alexander Tansman, 1945) Two women in the Resistance.

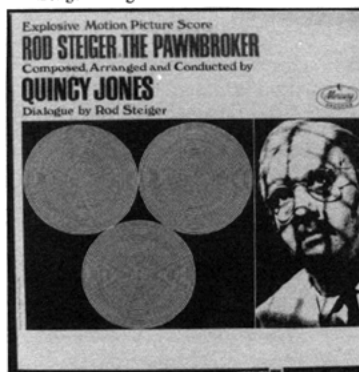
Passage to Marseille (Max Steiner, 1944, CD @ RCA 0422-2RG) Ex-convicts join the Free French resistance.

Passport to Destiny (aka *Passport to Adventure*, Roy Webb, 1944) Scrubwoman tries to kill Hitler.

The Password Is Courage (Derick New, 1962) British POW escapes in tunnel and is recaptured.



***Patton** (Jerry Goldsmith, 1970, 20th Century Fox S-4208) Epic film with George C. Scott as Gen. Patton in North Africa and Europe. Longstanding Goldsmith favorite.



The Pawnbroker (Quincy Jones, 1965) Post-war Jewish merchant who had survived the Nazi concentration camps is victimized by neighborhood low-lives.

The Pied Piper (Alfred Newman, 1942) Man who dislikes children helps to smuggle them out of Occupied France.

Pilot No. 5 (Lennie Hayton, 1943) Pilot volunteers for dangerous mission.

Play Dirty (Michel Legrand, 1969, @ United Artists UAS-6175) British Commandos.

Prelude to War (Alfred Newman, Dimitri Tiomkin, Hugo Friedhofer, Leigh Harline, 1942) First in Frank Capra's *Why We Fight* series. Academy Award Best Documentary.

Pride of the Marines (Franz Waxman, 1945) Blinded vet adjusts.

A Prisoner of Japan (Leo Erdody, 1942) Japanese island tyrant imprisons astronomer.

PT-109 (William Lava, David Buttolph, 1963) Young John Kennedy in the Navy.

The Purple Heart (Alfred Newman, 1944) Doolittle raid pilots tortured and executed by Japanese. Absolutely classic propaganda with Dana Andrews and Richard Loo. A must-see.

The Pursuit of the Graf Spee (aka *The Battle of the River Plate*, Brian Easdale, 1956 F.M. 181-183 [78 rpm, South American rhythms only, non-commercial]) U.K. Navy corners German battleship off Uruguay.

Raiders of the Lost Ark (John Williams, 1981, Columbia JS-37373, CD [expanded] DCC OZS-090) Fantasy of Nazis trying to capture the Ark of the Covenant from American archeologist. Close enough.

Raid on Rommel (Hal Mooney, 1971) Similar to *Tobruk*, and destruction of big guns.

Reach for Glory (Bob Russell, 1963) Young boys at home in WWII England.

Reach for the Sky (John Addison, 1956, @ *Big War Movie Themes* MFP-5171) True story: British pilot with artificial legs keeps fighting.

Red Ball Express (Joseph Gershenson [music director], 1952) Supply trucks run from Normandy to Paris.

The Red Beret see *Paratroopers*.

The Red, White and Blue (Robert Russell Bennett, date unknown, TV, RCA Custom RR4M-0062) TV documentary.

Remember Pearl Harbor (Cy Feuer, 1942) Playboy turned pilot rams plane into Japanese machine-gun emplacement.

Remember When (George Aliceson Tipton, 1979 TV) Small-town family has four sons at war.

Return from the Ashes (Johnny Danks-worth, 1965) Ex-Daechau prisoner returns to depressing post-war Germany and finds her husband involved with stepdaughter.

Return from the River Kwai (Lalo Schifrin, 1988) Americans and British prevent POWs from being taken to Japan. Unrelated to *Bridge on the River Kwai*.

Reunion in France (Franz Waxman, 1942) Parisian dress designer helps U.S. flyer.



Rise and Fall of the Third Reich (Lalo Schifrin, 1968 TV, MGM IE/ISE-12) Docu-drama.

Rommel—Desert Fox see *The Desert Fox*.

Royal African Rifles (Paul Dunlap, 1953) British officer in Africa fights insurgents backed by Nazis.

Run Silent, Run Deep (Franz Waxman, 1958) Conflict in sub crew.

The Saboteur, Code Name Morituri (Jerry Goldsmith, 1965) Anti-Nazi German sea captain, really a spy?

Sahara (Miklós Rózsa, 1943, CD @ RCA 0422-2RG) Humphrey Bogart and tank crew in the desert.

Salerno Beachhead see *A Walk in the Sun*.

Salute to the Marines (Lennie Hayton, 1943) 30-year Marine helps defend against Japanese invasion of the Philippines.

San Demetrio London (John Greenwood, 1943) Crew brings damaged tanker back to England.

The Sands of Iwo Jima (Victor Young, 1949, Citadel CT-7027 [1981]) John Wayne as tough Marine Sgt. Stryker who trains rookies for battle and is ultimately killed by sniper. One of Wayne's best. A must-see.

The Scarlet and the Black (Ennio Morricone, 1983 TV) Vatican priest hides POWs.

****Schindler's List** (John Williams, 1993, CD MCA 10969 [11313, gold disc]) German businessman saves Jews from concentration camps. A must-see.

Scotland Yard (Emil Newman, 1941) Nazis kidnap banker and embezzle funds.

Screaming Eagles (Harry Sukman, 1956) 101st Airborne Division fights.

The Sea Chase (Roy Webb, 1955) John Wayne as German sea captain who hates war.

Sealed Verdict (Hugo Friedhofer, 1948) American falls for ex-girlfriend of Nazi war criminal.

Sea of Sand see *Desert Patrol*.

The Search (Robert Blum, 1948) Mother seeks child lost in WWII.

The Sea Shall Not Have Them (Muir Mathieson, 1955) Downed pilots rescued at sea.

Sealed Cargo (Roy Webb, 1951) Damaged boat off of New England contains torpedoes, and Nazis try to recover it.

Secret Command (Paul Sawtell, 1944) Newspaperman hunts saboteurs.

The Secret Invasion (Hugo Friedhofer, 1964) Five criminals become commandos; inspiration for later film, *The Dirty Dozen*.

Secret Mission (Mischa Spoliansky, 1942) Four British spies land in Occupied France.

Secret of Blood Island (James Bernard, 1965) Female spy placed in Japanese POW camp.

The Secret of Santa Vittoria (Ernest Gold, 1969, United Artists UAS-5200) Italian village hides wine cache from Germans.

Secrets of the Underground (Walter Scharf, 1943) Dress shop owner is Nazi agent.

The Secret War of Harry Frigg (Carlo Rustichelli, 1968) Con-man soldier is sent to free five captured Allied generals.

Sergeant Steiner see *Breakthrough*.

Seven Beauties (Enzo Jannace, 1976) Bon vivant survives war and concentration camps.

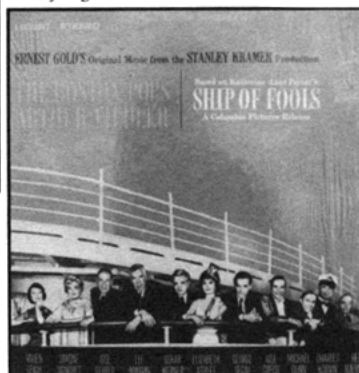
The Seventh Cross (Roy Webb, 1944) POWs escape, recaptured and die on tree crosses.

Seven Women from Hell (Paul Dunlap, 1961) Female POWs escape from Japanese POW camp in New Guinea.

Shadow in the Sky (Bronislau Kaper, 1951) War-shocked soldier seeks to adjust.

Shadow Makers see *Fat Man and Little Boy*.

Shadow of Terror (Karl Hajos, 1945) Spies try to get secrets of atomic bomb.



Shell Shock (Jaime Mendoza-Nava, 1964) Soldier with "shell shock" plotted against by jealous sergeant.

Ship of Fools (Ernest Gold, 1965, RCA LSC-2817) European Jews flee Germany. A rare and excellent, audiophile score. Technically a soundtrack by Fiedler and Boston Pops.

Ships with Wings (Sir Ernest Irving, 1942) Aircraft carriers.

The Siege of Tobruk (Richard Addinsell, 1942) British documentary.

The Silent Enemy (William Alwyn, 1958) British and German frogmen.

The Silver Fleet (Allan Gray, 1943) Holland ship builder destroys new Nazi sub, Germans and himself.

*****Since You Went Away** (Max Steiner, 1944, Capitol P-389, Citadel MS-314 [1976], CD @ RCA 0136-2RG) War's effect on the "women left behind"; tearjerker with a great score.

Sink the Bismarck! (Clifton Parker, 1960, CD @ Silva SSD-1036 [also musically unrelated hit single by Johnny Horton on Columbia]) British trail and sink the largest German battleship.

633 Squadron (Ron Goodwin, 1974, United Artists UA-LA305-G, CD EMI CDP-794094-2) Fliers attempt to destroy Norwegian munitions factory.

Slaughterhouse-Five (Glenn Gould, 1972) Popular but disjointed adaptation of unusual Kurt Vonnegut book, featuring "Billy Pilgrim" and the fire-bombing of Dresden.

So Ends Our Night (Louis Gruenberg, 1941) Non-Nazi Germans try to flee country.

Sole Survivor (Paul Glass, 1970 TV) U.S. bomber crashes in Libya in WWII, and ghosts of crew remain in plane. When found 25 years later, one of the investigators is the navigator who was the only one to have made it out alive. A must-see TV film.

Somewhere I'll Find You (Bronislau Kaper, 1942) War reporters fall for girl who helps rescue babies from the Japanese advance in Indo-China.

Song of Russia (Herbert Stothart, 1943) Musicians become guerrillas; Stalinist pap.

Son of Lassie (Herbert Stothart, 1945) Famous dog's pup trained as war dog with soldiers in Norway.

Sophie's Choice (Marvin Hamlisch, 1983, Southern Cross SCRS-1002, CD Southern Cross SCCD-902) Woman survives concentration camp—Strep won an Oscar, but sorry, this is just a boring film.

So Proudly We Hail (Miklós Rózsa, 1943) Army nurses in the Philippines.

S.O.S. Coast Guard (Raoul Kraushaar, 1942).

Spitfire (aka *The First of the Few*, Sir William Walton, 1942, HMV C3359 [U.K. 78rpm], CD @ Chandos 8870, CD @ Varese VCD-47229) Designer of Spitfire aircraft.

Squadron 922 (Walter Leigh, 1940) British documentary on air ships.

Squadron Leader X (1942) Nazi pretends to be British pilot.

The Square of Violence (Franco Ferrara, 1963) Yugoslavian Resistance fighter surrenders to Nazis so civilians won't be killed; his own men kill him—Nazis kill civilians anyway.

Stairway to Heaven (aka *A Matter of Life and Death*, Alan Gray, 1946, @ *Music for Films* Columbia RL-3029) Touching fantasy of war pilot pleading for life before a heavenly tribunal. Sentimental must-see.

Stalag 17 (Franz Waxman, 1953) Classic POW story of wrongly accused informer in German camp. A must-see. Definitely not for the *Hogan's Heroes* crowd.

Stalingrad (V. Smirnov, 1943).

Stamboul Quest (Herbert Stothart, 1944) German female spy falls for U.S. soldier, is falsely told he is dead, and enters convent.

Stand by for Action (Lennie Hayton, 1942) Navy drama of old destroyer in WWII.

The Steel Bayonet (Leonard Salzedo, 1958) A British unit in Africa.

The Steel Claw (Harry Zimmerman [music director], 1961) Marine with hook for hand rescues supposed General from Japanese.

Storm Over Lisbon (William Scharf, 1944) Night club owner is spy who sells secrets.

Storm Warning (David Raksin, 1945).
The Story of Carrier X see *A Wing and a Prayer*.
The Story of Dr. Wassell (Victor Young, 1944) True story of medical missionary evacuating Marines through jungles of Java.
The Story of G.I. Joe (Ann Ronell, Louis Forbes, Louis Applebaum, 1945) Based on Ernie Pyle's accounts of soldiers in war.
The Strange Death of Adolf Hitler (Hans J. Salter, 1943) Hitler's double is assassinated by mistake.
The Stranger (Bronislau Kaper, 1946) Nazi war criminal marries American and settles in Connecticut town.
Strange Holiday (Gordon Jenkins, 1946) Fantasy in which U.S. man returns from vacation and finds his hometown taken over by Nazis—just a dream.
Submarine Alert (Freddie Rich, 1943) Spies foiled in attempt to signal Japanese sub.
Submarine Base (Charles Davy, 1943) Destruction of secret enemy sub base.
Submarine Seahawk (Alexander Laslo, 1959) Sub commander thought reluctant, attacks Japanese fleet.
Submarine X-1 (Ron Goodwin, 1969) Commander loses sub, trains recruits in miniature sub warfare.
Suicide Battalion (Ronald Stein, 1958) Commandos destroy government records in the Philippines.
Suicide Run see *Too Late the Hero*.
Suicide Squadron (aka *Dangerous Moonlight*, Richard Addinsell, 1941, Columbia ML-2092 [10"], RCA @ LSC-2380, Decca @ DL7-9079, Angel @ S-36062 [plus many other recordings]) Polish pianist joins RAF and loses memory after battle. Introduction of Addinsell's "Warsaw Concerto," often re-recorded.
The Sullivans (aka *The Fighting Sullivans*, Cyril J. Mockridge, 1942) True Navy story of five brothers who die together when ship is sunk.
The Summer of My German Soldier (Stanley Myers, 1978 TV) Jewish girl falls in love with a German POW imprisoned in Georgia.
Sunday Dinner for a Soldier (Alfred Newman, 1944) Poor family invites soldier to dinner.
Sundown (Miklós Rózsa, 1941) British in North Africa fight tribes armed by Nazis.
Surrender—Hell! (Francisco Buencamino, 1959) Resistance in the Philippines.
Swing Kids (James Horner, 1993, CD Hollywood 61357-2) German youth like forbidden U.S. jazz.
Swing Shift (Patrick Williams, 1984) Females in home-front industry cheat on soldier husbands—this was supposed to be a comedy?
Sword in the Desert (Frank Skinner, 1949) Refugees in the desert.
Tampico (David Raksin, 1944) Oil tanker captain rescues survivors of torpedoed ship.
Tank Force (Kenneth V. Jones, 1958).
The Tanks Are Coming (William Lava, 1951) Berlin fighting with Panzers.
Target for Tonight (Leighton Lucas, 1941, HMV-RAF11 [U.K. 78rpm], @ EMI-EP21) Documentary: RAF bombers over Germany.
Target Unknown (Joseph Gershenson, 1951) Sophisticated interrogation of POW fliers.
Tarzan Triumphs (Paul Sawtell, 1943) Nazis invade jungle; pacifist Tarzan finally fights.
Tarzan's Desert Mystery (Paul Sawtell, 1943) Tarzan fights Nazis and Arabs.
Task Force (Franz Waxman, 1949, CD @ Varese Sarabande VSD-5242) Development of aircraft carrier.
Taxi for Tobruk (Georges Garvarentz, 1965, @ Epic S-9745 [45 rpm]) French soldiers capture a German and his truck.
Tender Comrade (Leigh Harline, 1943) Women workers at the home front.
Ten Seconds to Hell (Kenneth V. Jones, 1959) German demolition team.
Theirs Is the Glory (Guy Warrack, 1946, English Decca K-1571).
They Came to Blow Up America (Hugo Friedhofer, 1943) Espionage.
They Dare Not Love (Morris Stoloff, 1941) Austrian prince tries to outwit Nazis.
They Shall Have Faith (Dimitri Tiomkin,

1944).
They Were Expendable (Herbert Stothart, 1945) PT boats in the Philippines.
They Were Not Divided (Lambert Williamson, 1950, F.M. 98 [English non-commercial 78rpm], Citadel @ CT-OF1-1) British and American become friends during Normandy Invasion.
They Who Dare (Robert Gill, 1954) Commando unit attacks German airplane base on Rhodes.
The Thin Red Line (Malcolm Arnold, 1964) Young Marine recruits at Guadalcanal.
13 Rue Madeline (David Buttolph, 1947) OSS seeks a missile site.
Thirty Seconds Over Tokyo (Herbert Stothart, 1942) Doolittle bombing raid.
36 Hours (Dimitri Tiomkin, 1964) U.S. POW almost tricked into revealing D-Day secrets.
This Above All (Alfred Newman, 1942) Deserter proves bravery.
This Land Is Mine (Lothar Perl, 1943) Villagers fight Nazis.
This Man's Navy (Nathaniel Shilkret, 1945) Navy vets and submarines.
Three Came Home (Hugo Friedhofer, 1950) Woman (Claudette Colbert) and son in Japanese POW camp, commanded by, who else, Sessue Hayakawa.
Three Faces West (Victor Young, 1940) Nazis in Oregon!
Three Russian Girls (W. Franke Harling, 1943) Nurse at the Russian front.
Thunder Birds (David Buttolph, 1942) Flight instructors in Arizona.
Thunderbirds (Victor Young, 1952, Decca @ DL-8051) Flying unit from Oklahama.
Tiger Fangs (Lee Zahler, 1943) Nazis drug tigers to keep Allies from rubber plantations.
Till the End of Time (Leigh Harline, 1946) Homecoming for three Marines.
Till We Meet Again (David Buttolph, 1944) Ex-lovers become spies for different sides.



A Time to Love and a Time to Die (Miklós Rózsa, 1958, Decca DL-8778, CD MCA [Japan] 22044) Idealistic German soldier learns truth of war and dies. If this sounds similar to *All Quiet on the Western Front*, both novels were written by Erich Maria Remarque.
Tobruk (Bronislau Kaper, 1967) Commandos attack munitions dumps.
To Have and to Have Not (Franz Waxman, 1945) Bogart as charter boat skipper involved with Nazis.
To Hell and Back (Joseph Gershenson, 1955, @ Decca 9-29703 [45 rpm]) True story with Audie Murphy playing himself winning the Medal of Honor.
Tokyo Rose (Rudy Schrager, 1945) Attempt to capture Japanese female broadcaster.
Tomorrow the World! (Louis Applebaum, 1944) Twelve year-old adoptee is a Nazi.
Tonight We Raid Calais (Emil Newman, 1943) British spies in France.
Too Late the Hero (aka *Suicide Run*, Gerald Fried, 1970, CD Screen Archives GFC/2) Two British soldiers survive on small island.
Too Young the Hero (Steve Dorff, 1988 TV) True story of 12 year-old boy who joins Navy, sees combat and mistakenly jailed as AWOL before discharge.
Toral! Toral! Toral! (Jerry Goldsmith, 1970) Epic U.S.-Japanese film of the events leading up to attack on Pearl Harbor.
Torpedo Boat (Freddie Rich, 1942) Testing of high-speed torpedo boats.

To the Shores of Iwo Jima (William Lava, 1945) Color documentary of battle for Iwo Jima.
To the Shores of Tripoli (Alfred Newman, 1942) Playboy becomes Marine.
To the Victor (David Buttolph, 1948) Trial of Nazi collaborators in France.



The Train (Maurice Jarre, 1965, United Artists UAL-4122/UAS-5122, CD @ Sony AK-47989) Priceless stolen art pursued on Nazi train.
Troopship see *Farewell Again*.
The True Glory (William Alwyn, 1945) U.K. documentary: Newsreels document the last year of the war.

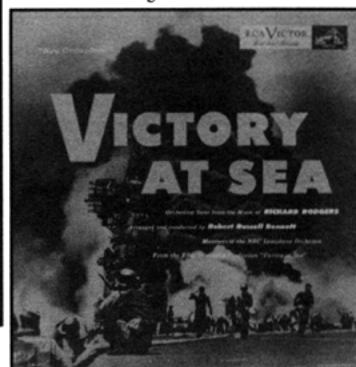


Tunes of Glory (Malcolm Arnold, 1960, United Artists UAL-4086/UAS-5086) Peacetime Scottish regiment gets a strict commander.
Tunisian Victory (Dimitri Tiomkin, William Alwyn, 1944) Frank Capra *Why We Fight* series.
Twelve O'Clock High (Alfred Newman, 1949, @ Capricorn CP-1286) Daylight bombing in Europe. Excellent.
Two Tickets to London (Frank Skinner, 1943) Sailor accused of treason seeks to clear his name.
Two Thousand Women (Hans May, 1944) Rescue attempt for women in French concentration camp.
Two Women (Armando Trovatioli, 1961) Mother and daughter seek to survive in war-torn Italy.
Uncertain Glory (Adolph Deutsch, 1944) French criminal dies for his country.
Under Fire (Paul Dunlap, 1957) Americans tried for desertion.
Underground (Adolph Deutsch, 1940) American joins French Resistance.
Under Ten Flags (Nino Rota, 1960) Nazi ship masquerades to sink Allied freighters.
Underwater Warrior (Harry Sukman, 1958) Frogmen in the Philippines.
United We Stand (Louis De Francesco, 1942) Documentary on events and politics leading to war. Narrated by Lowell Thomas.
Unseen Heroes see *Battle of the VI*.
Until They Sail (David Raksin, 1957) Romance between New Zealand women and U.S. soldiers.
Up from the Beach (Edgar Cosma, 1965) Normandy invasion.
Up Periscope (Ray Heindorf, 1959) Frogmen.
The Valiant (Christopher Whelen, 1961) Battleship avoids mines.
Valiant Years, The (Richard Rodgers, 1962 TV, ABC-Paramount ABC/ABCS-387).

Valley of the Hunted Men (Mort Glickman, 1942) Nazis in Montana!
Verbotten! (Harry Sukman, 1959, @ Liberty LST-9135) Postwar Berlin: American soldier marries German and has troubles with Nazis.
The Very Thought of You (Franz Waxman, 1944) Young marrieds and problems in WWII.



Victors, The (Sol Kaplan, others, 1963, Colpix CP/SCP-516) Ironic title for ironic vignettes of war, as an infantry squad advances across Europe.
Victory (Bill Conti, 1981) POWs decide to finish soccer game against Germans instead of planned escape. Yeah, right! One of the dumbest endings ever.



Victory at Sea (Richard Rodgers, 1952 TV, RCA LPM/LSP-1779 and other volumes, CD RCA 09026-60963-2 and other volumes) Sprawling TV documentary about Navy at war. Excellent series and must-have score.
Victory Through Air Power (Paul Smith, Oliver Wallace, Ed Plumb, 1943) Disney film dealing with strategic bombing.
Voice in the Wind (Michel Michelet, 1944) Czech musician escapes concentration camp.
Von Ryan's Express (Jerry Goldsmith, 1965, Liberty @ 7498, Command @ RS-887-SD) Redeemed American colonel leads POW escape from Italian camp.



Voyage of the Damned (Lalo Schiffrin, 1987, CD Label X LXCD 5) European Jews flee Germany. Similar to *Ship of Fools*.
Wake Island (David Buttolph, 1942) First major film of Americans in combat. Marines die, but "this is not the end." A must-see.
Wake Up and Dream (Cyril Mockridge, 1946) Young girl tries to find brother

missing in the war.
A Walk in the Sun (aka *Salerno Beachhead*, Frederic Rich, 1945, there exists a 78rpm album of spirituals from this film, # unknown) Absolute classic of one morning with an American Army squad at Salerno, Italy. A definite must-see.

The War Against Mrs. Hadley (David Snell, 1942) Washington D.C. socialite finds that the war disturbs her routine.

War and Remembrance (Robert Cobert, 1990 TV, CD Dureco 1152082) Sequel to *Winds of War*. Follows naval family through WWII.

War Comes to America (Dimitri Tiomkin, 1945) Frank Capra's *Why We Fight* series.

Warkill (Gene Kauer, 1968) U.S. officer leading Filipino guerrillas is ruthless, dies, but his true nature kept secret.

The War Lover (Richard Addinsell, 1962, Colpix CP/SCP-512) Steve McQueen as a loner pilot who loves the war, his plane, and a girl... in that order.

Warriors Five (Armando Trovatioli, 1962) Combat in Italy.

Watch on the Rhine (Max Steiner, 1943) Nazis pursue German immigrant into U.S.

The Way Ahead (aka *The Immortal Battalion*, William Alwyn, 1944) New recruits in combat; semi-documentary.

The Way to the Stars (aka *Johnny in the Clouds*, Nicholas Brodsky, 1945, @ EMI-220) Sentimental RAF pilot flashbacks to fallen comrades.

We Are the Marines (Jack Shaindlin, Frederick Block, 1942) Documentary on Marine history.

We Dive at Dawn (Louis Levy [music director], 1943) Disabled British sub.

Went the Day Well? (aka *Forty-eight Hours*, Sir William Walton, 1942) German paratroopers invade a British town and a traitor helps—fantasy warning film.

We Sail at Midnight (Richard Addinsell, 1942) British documentary on U.S. Lend-Lease program.

Western Approaches (Clifton Parker, 1944) British semi-documentary on merchant ship

sinking Nazi sub.

What Did You Do in the War, Daddy? (Henry Mancini, 1966, RCA LPM/LSP-3648) Light film about Italian town surrendering to U.S. Army, but only after local wine festival.

Wheels of Terror (Ole Hoyer, 1987) German "Dirty Dozen" team attacks Soviet train.

When Hell Broke Loose (Albert Glasser, 1958) Foiled assassination attempt against Gen. Eisenhower.

When the Lights Go On Again (W. Franke Harling, 1944) Shell-shocked ex-Marine.

When Willie Comes Marching Home (Alfred Newman, 1950) Air instructor becomes hero.



Where Eagles Dare (Ron Goodwin, Sir William Walton, 1969, MGM S1E-16, CD EMI CDP-794094-2) Exciting film of commandos seeking to rescue U.S. General from well-guarded German fortress. See it.

The White Cliffs of Dover (Herbert Stothart, 1944) Tearjerker of woman losing husband in WWI and a son in WWII.

The Wild Blue Yonder (Victor Young, 1951) B-29 Superfortress crew.

The Winds of War (Robert Cobert, 1983 TV, CD Varèse Sarabande 41780) Naval attaché and family see the coming war. Sequel as

War and Remembrance.

A Wing and a Prayer (aka *The Story of Carrier X*, Hugo Friedhofer, 1955) Aircraft carrier pilots and torpedo planes.

Winged Victory (David Rose, 1944) Pilot training.

Wings for the Eagle (Frederick Hollander, 1942) Aircraft production workers.

The Wings of Eagles (Jeff Alexander, 1957, MGM 45 rpm single, # unknown) John Wayne as Commander Frank Wead, a proponent of Naval air power.

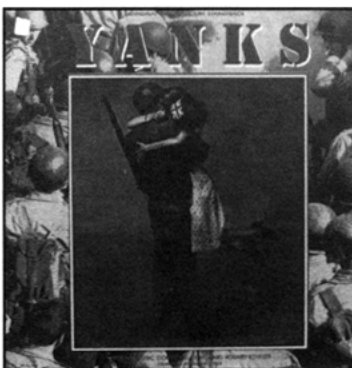
Wings Over the Pacific (Edward J. Kay [music director], 1943) WWI vet drawn into WWII when German pilot crashes on his island.

Women in Bondage (Edward J. Kay, 1943) How Nazis treat women.

Women in the Night (Paul Lavista, 1948) Treatment of female prisoners by the Japanese and the Nazis.

Women in War (Bronislaw Kaper, 1940) Woman becomes army nurse to avoid jail.

The Wooden Horse (Clifton Parker, 1950) POW tunnel disguised by wooden vaulting horse.



The World at War (Gail Kubik, 1942)

Documentary on events leading to war.

The World in Flames (1940) Newsreels of

dictators' rise in the 1930s.

The World Owes Me a Living (Hans May, 1945) Pilot has amnesia.

A Yank in the R.A.F. (Alfred Newman, 1941) Falls for chorus girl.

A Yank on the Burma Road (Lennie Hayton, 1942) Trucker witnesses Japanese atrocities.

Yanks (Richard Rodney Bennett, 1979, MCA-3181) Romance in England while the troops mass for the D-Day invasion.

Yesterday's Enemies (no music, 1959) Ruthless Brit unit in Burma met by equally ruthless Japanese unit.

The Young Invaders see *Darby's Raiders*.



The Young Lions (Hugo Friedhofer, 1958, Decca DL/DL-78719, CD Varèse Sarabande VSD2-5403) The war as seen from the German and U.S. soldiers' viewpoint. See it.

The Young Warriors (1967) Young soldier is murderous, saves sergeant and becomes the new leader.

Yukon Patrol (Cy Feuer, 1942).

* Academy Award Best Picture

** Academy Award Best Picture and Best Score

*** Academy Award Best Score

@ Included on compilation album

SOUNDTRACK ALBUM ODDITIES: PART VI M - CDs vs. LPs

by ANDREW A. LEWANDOWSKI

Amazingly, we have come to the end of our review of differences between LPs and CDs. Fear not, there is still an extra column or two of updates which have come in since the segment began. Send any corrections to Andrew Lewandowski, 1910 Murray Ave, South Plainfield NJ 07080-4713.

2001: A Space Odyssey: The classical score to Stanley Kubrick's groundbreaking space epic was originally released and reissued (with variations) on MGM S1E-13ST and S1E-13STX respectively, each with eight selections. In 1990 the "original MGM soundtrack" was released on a CBS Special Products CD (AK 45439), also with eight selections. However, the CD release omits "The Blue Danube" (shortened version) and replaces it with a 2:47 Overture that is an excerpt from Ligeti's "Atmospheres." Several selections on the CD also have longer timings than either LP: "The Blue Danube" (9:49 vs. 6:55), "Adagio from Gayne Ballet Suite" (5:57 vs. 5:12), "Requiem for Soprano, Mezzo Soprano, Two Mixed Choirs & Orchestra" (5:58 vs. 4:04 vs. 4:09) and "Atmospheres" (8:37 vs. 7:56 vs. 8:26). Also, in 1993 Varèse Sarabande released a recording of Alex North's unused original score (VSD-5400), conducted by Jerry Goldsmith. This has not been issued on LP. (Late note: In October 1996 Rhino reissued the original classical soundtrack to 2001, with bonus tracks and extensive new packaging.)

Ulysses: The movie version of Homer's *The Odyssey* starring Kirk Douglas was scored by Alessandro Cicognini. The score was released on an LP in Italy on the Intermezzo label (IM007) in

mono. It had 16 tracks. The Italian CD release is on the Legend label (CD8) and contains 20 tracks. The additional tracks are "Beyond the Siren's Rocks" (0:53), "Sailing to Circe's Island" (2:43), "Circe" (3:23) and "Ulysses and Circe - The Idleness of Ulysses" (9:58). Additional music is also found in "Polyphemus and the Wine" (3:18 vs. 2:03) and "The Siren's Singing" (2:14 vs. 2:00).

Voyage of the Damned: Lalo Schiffrin's score to this 1976 World War II/Holocaust drama was originally released as a promotional album on the ATV label, with 8 bands on Side 1 and 9 bands on Side 2. When the LP was released on the Entr'acte label (ERS 6508 ST) in 1977 some of the selections were combined due to their brevity so that the album contained 6 bands on each side. The Japanese LP (Seven Seas FML 82) contains an additional 5 bands of source music used in the film. In 1987 seven of the bands from the Entr'acte album were reissued on *The Four Musketeers* CD (Label 'X' LXCD 5). The five missing selections were: "What's Past Is Past; Affirmation of Love" (2:50), "The Arrival; Theme of Hope" (3:17), "The Captain; Goodbye Aunt Jenny; We Need Help" (3:10), "So Many Things I Wanted to Say" (2:00) and "To Be A Woman" (2:03).

The Wild Bunch: Jerry Fielding's music to this Sam Peckinpah western was released in 1969 on LP by Warner Bros.-Seven Arts (WS 1814) with 10 tracks. In 1980 it was reissued on LP by Varèse Sarabande (STV 81145). In 1993 Screen Archives Entertainment issued a private pressing of the score on CD with 32 tracks, from the composer's

personal mono tapes, incorporating several alternate takes. Just recently, the original stereo LP (a mixture of original tracks and album re-arrangements) was reissued on CD in Japan on WPCR-786. A 70+ minute stereo CD of the original soundtrack, completely remixed and remastered, is expected to be included with a Deluxe Edition of the film on laserdisc in 1997.

Young Girls of Rochefort: Michel Legrand's score to this Jacques Demy musical was released in 1967 in the U.S. as a 2LP foldout cover album by Philips (PCC-2-226/PCC-2-626). The album contained 21 bands. A single LP version (Philips PCC-2-227/PCC-2-627) containing excerpts from the previous album was also released with a fold-out cover. It contained 15 bands. However, most of these bands were shorter in length than those found in the 2LP set. In 1987 in France Polygram Distribution released a CD (834 140-2) which duplicates the single LP album.

Zulu Dawn: Elmer Bernstein's score to this saga of the Zulu uprising was originally released on an LP (Cerberus CST-0201) with 17 selections. The CD release (Cerberus CSTCD-0201) lists two additional "Tracks available only on CD." These are "Men of Harlech" (2:21) and "Formation" (2:34). However, there are 20 tracks on the CD. Investigating more closely one finds that two selections found on the CD, "Isandhlwana (pt. 2)" (2:24) and "Durnford" (1:40), are combined into one track on the LP titled "Isandhlwana (Pts. 2&3)." The selection titled "Durnford" (3:47) on the LP is titled "Saving the Colors" (3:48) on the CD.

The Gstaad Memorandum

JOHN BARRY

Transcribed by Robert Hoshowsky

A warm, funny man with a deep, resonant voice, John Barry reminds me of a mature Peter Sellers—without the insanity. The following is transcribed from his Cinemusic conference interview in Gstaad, Switzerland, March 7, 1996.

Q: Why was this film [Moviola, a documentary on Barry, which was screened moments before] made, and why does it not deal with the diversity and versatility of your music?

JB: There's a very simple answer. This was made by Sony. I'm with Epic Records, and I made an album called *Moviola*. That album was a compilation of all the romantic themes, or many of the romantic themes, that I've written. And when you listen to an album, I think it's nice to have a transcendent mood rather than a romantic one. So it had a similar tone throughout. It was made by Sony, then it was picked up by Channel 13 in America, and put on a series they had called *Great Performances*. So that is why it is of this nature. I've also done another album for Sony called *Moviola II*, which takes care of all the James Bond music, *Zulu*, all the action films that I've done.

Q: So for any filmmaker in the audience who wants to make a splendid documentary, there's certainly one to be made about your life and your music.

JB: The BBC is doing one very shortly.

Q: In this documentary, you said you were very much inspired by the Golden Age of Hollywood cinema, and the great film scores of Rózsa, Korngold and Steiner. When you were a young man, growing up in the cinema run by your father, these were movies that you saw. Could you mention a few pictures that had great impact on you?

JB: The great adventure scores, like Korngold's score for *Robin Hood*. Max Steiner's scores... *The Treasure of the Sierra Madre* was wonderful. All the Bernard Herrmann scores, and all the Alfred Newman scores. Do you realize that in one year, Alfred Newman did 60 movies? Figure that out! Sixty movies—in one year. All those great artists, like Waxman.

Back then, all the studios had their own symphony orchestras on staff. 20th Century Fox, MGM, they all had these orchestras, and therefore, they always used them. And that's why, from that period, you never got movies with small, intimate scores. Very broad. They employed 80 people all the time, so they wanted to hear 80 guys playing.

Q: The house orchestra?

JB: The house orchestra, that's right. So you never got what you do today. I mean, when I started in London, Bryan Forbes made a movie called *Seance on a Wet Afternoon* (1964), and he said, "I want a really unusual score for this piece." So I just went, "Four flutes, four cellos, bass, and percussion." But that's something that never would have happened in that era, and that's why we have all these magnificent scores.

Q: As a young man, at the end of the war, it was a very difficult time in England. Since childhood, you had spent years of sitting in the theatres watching movies, but didn't have access to the scores because they weren't published and made available to musicians. So your study of film scores of that period was entirely by ear...

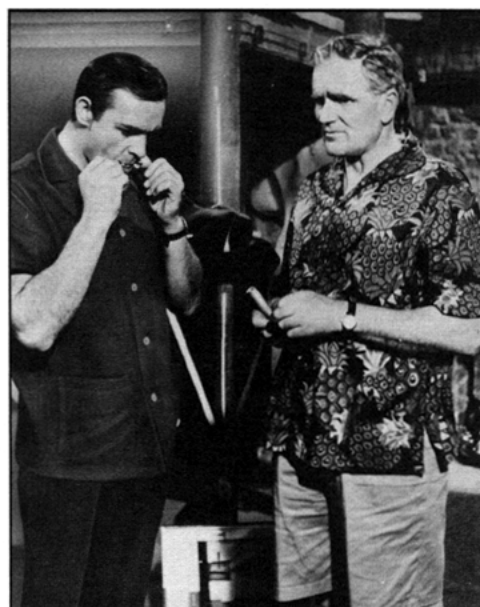
JB: By ear, instinctive, and just appreciating what was being done—

Q: ... and to acknowledge that the title in the printed program for this panel has to do with "rock 'n' roll," could you say something about that? Your time as a rock musician?

JB: Well, that's a rather misleading thing with the press. What happened was, I did have classical training. I studied piano when I was nine years old. I studied harmony and counterpoint with the barrister of music at Yorkminster when I was 14 or 15 years old. Then I was drafted—I didn't volunteer—and I went into the army for a few years, and served in a military band, one year in Egypt and 16 months in Cypress, and then I came out. I played trumpet as well. So when I came out, I wanted to be a professional musician, but I also wanted to be my own boss, since I didn't plan to work for anybody else. So I formed a group in the north of England, in York. And so I took three musicians who I had been in the army with, and three local musicians, and formed this group called The John Barry Seven. It was a means to an end of getting into the business, and it lasted for about four years, and we were pretty successful. We got a recording contract with EMI Records, and then went on to do musical direction with other artists for EMI. And there was one singer by the name of Adam Faith, and I would eventually have several major hits with him, and he had two big hits. I scored *Beat Girl*, and the other film was for Peter Sellers called *Never Let Go*.

Q: Today, we're almost at the point where we can celebrate 40 years of your film scoring career. You've seen the long-term view of what's happened in film scoring, and what's happened to your own career. There is a retrospective this week in your honor; we're looking at some of your older films, and tonight we're going to see *The Scarlet Letter and Cry, the Beloved Country*, both recent pictures. How do you feel when you see the old films that you've scored? Do you feel as intense about them as the moment you created them. Do you have the ability to step back and see them differently?

JB: Time plays fun and games with films. Take the James Bond movies, for instance. I can see the earlier James Bond movies, and they hold up much stronger than the later James Bond movies. So there's something there that's quite strange. You'd think that the more contemporary the filmmaking was... but this is a very unusual example, because there's never been a series of movies made in that way, you know? And so I've had some strange bearing on style and what have you, but I think the classic Bond movies were the



Sean Connery as James Bond and Desmond Llewelyn as Q in *Thunderball*, with a classic, brassy "wall of sound" score by John Barry

earlier ones, and therefore they are the ones that hold up. The latter ones became more formula, and they're not half as interesting.

Q: You scored 13 out of 17 of those?

JB: Something like that, yes. [Actually 11. -LK]

Q: That's an incredible legacy. Before we talk about *The Scarlet Letter and Cry, the Beloved Country*, perhaps Thomas has a question?

Q: Yes. The James Bond sound now is a very classic sound...

JB: Right.

Q: Could you describe to us how you found that sound, with the blasting trumpets?

JB: I would think that the genesis of that piece... I studied two years, a correspondence course with Bill Russo. Bill Russo was Stan Kenton's arranger, composer, and also an early trombonist. And I was a big, big fan of Stan Kenton's, and I wanted to listen to the early Kenton stuff; that brass sound was predominant, both the high brass—they said he had five trumpets, five trombones—and also the low brass sound, a rich low sound. I think the genesis of the Bond sound was most certainly that Kenton-esque sharp attack; extreme ranges, top C's and beyond, and on the low end you'd go right down to the low F's and below, so you'd have a wall of sound. The typical thing, that Bond thing, is very much this brass sound.

Q: And did it have anything to do with the noise on the screen, the sound effects?

JB: That is also a practical problem one has when you have a movie where everybody's killing everybody, with guns and chasing and cars and helicopters. And usually the director says, "We've got to create music that will coincide here." That's not necessarily so. In the early days, we went and we did things that way, and so you had to have a sound within the orchestra that would penetrate to that kind of a problem: high flutes and piccolos and xylophones and heavy percussion, so that has nothing to do with it.

Later on, they would say "Why don't you use sound effects for the first minute? It's a two-minute sequence. Why don't you use sound effects

for the first minute, and go with that, and let the sound effects guys have a ball, because they love to do that. And then let them ease-up on the sound effects, and let the music take over."

I find a lot of these action scores today, well, quite, quite dreadful, not because of the lack of selection, but because you can't tell the difference between sound effects and music, especially when the introduction is mainly synthesized scores, and you've got sound effects behind the music, and music behind the sound effects, and synthesized music, and you can't tell the two apart. You have to buy the album to hear the music.

Q: As we heard just now, you have beautiful orchestral scores. Do you have anything against synthesized scores?

JB: It depends very much on how you use the synthesizer. I used a synthesizer very early on, in *Midnight Cowboy*, although you wouldn't recognize it. And it was for the Miami Beach sequence, where he has this fantasy where he goes out to Miami, and I had this flute on the melody, and I had this synthesizer playing off to give a sense of humor that the flute didn't have. So I used it that way. And I used a synthesizer, believe it or not, for *A Lion in Winter*; the low end of the main title theme, "Dah dah dah dum, dah dah dah dah dum." That was timpanies and synthesizers. And the scene where Anthony Hopkins was going to slaughter all his enemies, and they do that beat, and use the Latin chant. The whole emphasis of that was to use the orchestra and the synthesizer, but the edge came from the synthesizer, which was buried in with the orchestra. I love using it that way.

Q: And can you describe a system when you use a synthesizer, and when you use an orchestra?

JB: *Jagged Edge* was a totally synthesized score, except for some solo piano and some solo flute, the rest of it was all synthesized. And it worked for that particular subject. I don't think there's anything more expressive than an orchestra. I think there are some wonderful things going on with orchestra people, and with some synthesized people, but there's a lot of terrible stuff going on. But for me, my own personal preference, I don't think you can take a body of 80 or 90 musicians in tune, and in more ways than being in tune, being in spirit; I don't think there's anything as strong as that. A synthesizer can never give you those moments of lift that you get from an orchestra.

Q: So, conducting to you is very important?

JB: It's terribly important. It's trying to make it happen. You spot the music, you compose the music, you orchestrate it, and then you get into that studio and the whole thing takes on its life for the first time, really. That's what the performance works out, although you work, watching that orchestra in the studio, those who make the shift—I mean, I'm not talking of rock, maybe three seconds—maybe you'll hit something, but when you're writing it, you've hidden it for a certain time. You might get a recoil effect. The performance is the real fun. And that's also another problem that's happening today. Many of the young composers are not conducting their own music. I think you have to have composed it, conduct it, and know every phrase and movement, and then you're in the master driving seat, where you make all those subtle changes which will finalize your piece of music. And if you have to explain to somebody, the conductor, it loses a lot.



Jon Voight and Dustin Hoffman in *Midnight Cowboy* (1969). Although the film features several songs, except for "Everybody's Talkin'" (which was hand-picked by the director) they were produced expressly for the film, and designed to work with and around Barry's underscore.

Q: And you were one of the first composers back in the '60s who installed songs as a title track for a movie. You wrote beautiful song titles, like "Goldfinger." But it seems that in the past few years your songwriting has decreased a little bit. Do you miss it?

JB: No, I don't. It was very much a part of the Bond thing, you know. You had the pre-title sequence, then you had the song that you wrote to the movie, and so it was very repetitive. That "songwriting" came very much out of the Bond tradition. Or frequently, you'd have the song at the end. If it's appropriate, that's fine, but if not, it can ruin it. How many times have you cringed when, at the end of a movie, there's a really wonderful mood created by the score or by the performances, and then a really wonderful song can work—of course it can—but when you get a song that is put there just to appease the record company and Hollywood, so we can have a song written, just write for us the drama at the end of the movie... it shatters the while feeling. That happens more times than not.

Mr. Mancini, however... he was absolutely the master of integrating song into film! I don't think anybody has ever done it in finer fashion. I remember the first time I ever went to New York. I'd seen this line outside Radio City Music Hall, what it is today, to see *Breakfast at Tiffany's*. Mancini's sense of focus, and his use of it in terms of the rest of the movie and in terms of the character! And those wonderful lyrics by Johnny Mercer. In *The Days of Wine and Roses*... just fantastic.

Q: Since you are a prolific songwriter, why don't you choose more situations to put in a song?

JB: Because maybe the movies that I've been doing... I mean, how would you like a *Dances with Wolves* song? [laughs] Certainly not *Out of Africa*! I mean, forget it.

Q: But *Indecent Proposal*?

JB: You have a song in *Indecent Proposal*, and I'll tell you a realistic story about this. It was a huge hit in England. I wrote it with Lisa Stansfield, who sang it. The director's wife—whose hair was pink, I believe—I think that was the first

week, or maybe the second week, then it went blue. Anyway, the director, Adrian Lynne, thought that his wife had mystic powers over musical choice, okay? So she first selected the soundtrack for *Indecent Proposal*—send a tape of this to Adrian, please [laughs]. I wrote this, which I thought was a wonderful song with Lisa, and we recorded it. It went on that, just after the movie was over and you were coming out of the toilet, you'd hear it. It was put so far back in the movie it wasn't true. Anyway, in England it went into the Top Ten, and was there for about 15 weeks. So, the placement of the song in the movie is important. It did happen, but it didn't happen, if you know what I mean.

Q: Nowadays, we have a lot of scores that are entirely song-driven, and the underscore is the last thing that anyone pays any attention to whatsoever. A lot of those songs are selected by the director, the producer, the music supervisor, and sometimes with the consent of the composer. So, it's sort of the curse of the last few years—

JB: Going back to Henry's scores and songs, *Breakfast at Tiffany's* and *Days of Wine and Roses*. These were the contemporary tales of movie-making of our time. Today, they take records; they don't relate to the movie at all. They buy records. They do record deals. They go to a record company, MCA or RCA. I mean, I know the people who run these companies. They get a phone call from the director or the producer, who will mention the movie so and so, and they just suck it up with songs.

I was offered *Sleepless in Seattle*. They sent me the script. They asked me to do it, and I said I would be very interested. But then I heard there was a so-called "musical supervisor," and whenever I hear that I want to run. So then the musical supervisor came into the picture. And then I spoke to a guy who runs Epic Music in Los Angeles. And he said he wanted these songs, and I said "can I have a list? Fax me a list." And there were about 20 songs, and I said, "Well, where am I?" Right then I didn't want to do this movie.

Q: A composer like Marc Shaiman works very well within that framework. He loves that. He

thinks of himself as a music director, and he's pleased to work that way.

JB: Well, I'm going to give myself a little pat on the back. *Midnight Cowboy* was probably one of the best uses of music, and I did that movie. I wrote the actual underscore. John Schlesinger found the Harry Nilsson song; for the rest of it, all the other songs, we didn't use records, we produced all the music that is in that movie, with singers and songs that we selected, which had much more of a positive, dramatic feeling in the movie. They still show that movie at UCLA today to acting class as the example of the use of popular music in a contemporary movie.

Q: Let's tie this to this concept of the composer as the film doctor. We heard Sydney [Pollack] talking about how he wants a composer to come and fix things once in a while...

JB: No, he was talking about definitions.

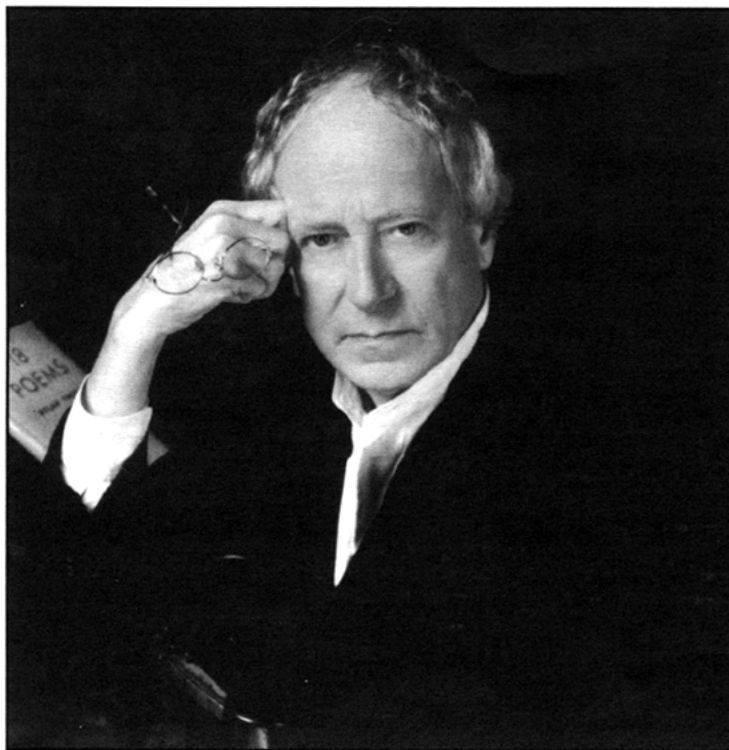
Q: With a lot of song-driven scores, it often seems that the song is thrown in there to fix a problem in the script-writing in the original concept of the film. It sort of bridges this to that, which would not make any sense otherwise. So what about this concept? Can a composer really come and fix a film that's in big trouble?

JB: Absolutely not. Absolutely not. That's a fallacy. You can help a little. And sometimes you have a wonderful song, and the director will come and say to you, "This scene, I'm not a bit happy with the way I shot it. I have a problem with it, and the original intention was this. Do you think you can help a little with this?" That's good scoring. But this whole song thing, this stylistic thing, this ready-made machine called the record company... When it's done well, I have absolutely no problem with it at all. But the problem is that it's very rarely done well.

Q: Take your score from *Dances with Wolves*. It's a very slow tempo, epic movie. I found that your score increased the tempo a little bit. You have a—shall we say—"announcement technique" that makes the audience more curious about the next scene.

JB: That's not necessarily due to tempo. A lot of people think you move a movie along by increasing tempo. This is a fallacy. You can move a movie along by changings, intriguing sounds. Jane Seymour referred to "sound bites" [in *Moviola*—I don't like that reference. It is something which dramatically takes you into a movie, that puts the audience gently into a certain mood. And then with rhythms; they don't have to be fast, as long as they're interesting, as long as the harmonies are interesting, as long as the melody is interesting. Because with a movie like *Dances with Wolves*, the movie is three hours long, and there's an hour and a half's music in that. So the music has to be a part of the entertainment. You can't score one hour and a half's music, and have it not be an entertainment value. It has to serve the scenes, obviously.

But once you've got those elements together in



"A lot of people think you move a movie along by increasing tempo. This is a fallacy. You can move a movie along by changings, intriguing sounds... With rhythms, they don't have to be fast, as long as they're interesting."

your dramatic mind, then you say, "Right, how do I make that melodic, sad, uplifting, frantic," whatever terms you wish to use. But it's not necessarily tempo. You can actually ruin a scene by pushing tempo. I've had many occasions where a director said, "Can't we move it along?" And I said, "It's not going to work." You can't just drop this on the tempo will-nilly over coffee one morning. You have to ask, "What is the pace? Where does it change?" And I'd say, "Look, I'll play something faster, just to show you." And I would play faster, and they would say, "You're right." You have a pulse. The director has to direct in terms of the mood, camera moves, the pace of delivery of the dialogue, and if you don't blend in with that, you become an annoyance.

Q: Composing film music seems to be like a dance on an edge. On one hand you have to work independently from the director; on the other hand, you have to serve the picture. You have to be entertaining, but not push the movie away by being too strong. How do you achieve this balance?

JB: First of all, all the conversations you have with the director are very important, choosing what will have music. You discuss the scenes, and if there are any pertinent points that the director brings up, you make side notes on what those relevant remarks are. So I always have that. Anytime during the process of writing, if I have any doubt or a question, I will phone the director and say, "Look, I'm working on this scene or this cue or whatever, and I have a question." And you clear that up, and once you get that cleared, from the

director's point of view, you're still very free. People seem to think that the director has this control over his film, but within the music areas you're still unbelievably free. I mean, look at one of the finest dramatic composers of this century, Stravinsky, and all the ballets he wrote—he was working within dramatic confines.

Q: What about projects where the director made it clear that he wanted you to compose every day under his thumb?

JB: I would absolutely refuse to work that way. I was asked by Barbra Streisand to do *The Prince of Tides*—I live in New York, she lives in Los Angeles—and I went and met with her, and she showed me some footage, and she said, "Why aren't you moving to Los Angeles?" and I said, "Absolutely not." And she said, "Well, I like to know what's going on"—Barbra's an extreme case, by the way—and I said, "Even if I did move to Los Angeles, I have no desire to meet with you once I know what I'm going to do. I can't work with someone over my shoulder, absolutely no way."

I write various themes; like for *Dances with Wolves*, I wrote 20 minutes, which came out of a tune I played. I then brought in a piano, flute and percussion, and went to Los Angeles. He [Kevin Costner] said he liked it: "Okay, I'm interested, you go." I just came up with a movie called *Dura*, and I met with the di-

rector, Brian Gibson, and told him how I work. I would give him themes, and then I go off and work, and then go to Los Angeles, he's finished shooting, we spot the movie. I did a few things which he really liked a lot, and which Columbia liked. Then he said, "Well, what about the rest of the music?" and I said, "What about the rest of the music?" He said, "I want to hear it." I said, "This is not an audition, Brian. This is your second movie. If there's anything at the end of the day that you don't like, then we have a little session."

I remember in *Out of Africa*, there was one scene that Sydney didn't like, and I went back the following week and fixed it to the way he wanted it. And that was the only way it was going to work. You can't work step-by-step with the director; he's chosen his duties from the very beginning. Brian told me, "You're the only person who can score this movie, ha ha." Then they have to trust you to get on with the job. Sure, something may go wrong. It's the same with actors; maybe their performance is not coming through. It's the same need for the screenplay writer. The problem with the music question is that by the time you get to the end of the movie, you're slotted between finishing dates, post-production dates, and the opening of the movie. It's already booked in theatres; they're taking ads. So, you've got this sausage between you.

Q: Which reminds me... the trailer music is most often not the music for the picture.

JB: Right. That very often happens because you finish writing the score maybe four weeks before

the movie goes into the theatre. There are actually people these days who do "trailer tracks," which is a pretty awful thing to happen.

Q: So people tend to associate the music of the trailer with the film. They come into the theatre, and surprise, it's John Barry.

JB: I don't think it has that much impact on the trailer, but it's a pity they put in music they cannot use.

Q: And sometimes it can lead to a misunderstanding of what a movie's like. For example, on Swiss TV they're running trailers for *Toy Story*. The original score and the song are by Randy Newman, but what they are doing in the trailer is some synthesizer music, rock 'n' roll, with "The toys are back in town"; and Randy Newman's score, which is an elaborate, refined orchestral score—there's not one tone. And let's talk about *The Scarlet Letter*. We've seen the trailer every day, and I'm assuming that's not your music.

JB: I haven't seen it. I'm sure it wasn't my music. [laughs] I had four weeks to do *Letter*, and that movie was literally into the theatres four weeks after that, so I'm sure it wasn't my music.

Q: And you were the third composer on the project?

JB: Yes, I was.

On GoldenEye: "I was offered it, and recently I've had quite a few commitments to quite a few projects, such as *Across the Sea of Time*... As for the score, I'm not going to pass any opinions."

Q: So who knows whose music that is on the trailer?

JB: You know, I haven't seen the trailer, so I can't say.

Q: Tell us about *The Scarlet Letter*. This film has not done very well in the United States, and it's just opening here in Europe.

JB: In America, of course, it's an American classic. And Roland Joffe and the producers decided—I'm not saying rightly or wrongly, but they decided—to open it that weekend. And Demi Moore also made some comment to the papers saying that she didn't think anybody'd ever read *The Scarlet Letter*, which annoyed about half of America. I think it's quite a wonderful movie, I'm very impressed by it. I have not read the original novel, so the ending did not offend me, so I just went ahead and wrote the score for the movie. But the American critics have unduly slaughtered this movie.

Q: And what will we hear in the music?

JB: There's a full symphonic score. We had an 80-piece orchestra, the English Chamber Orchestra augmented, and we recorded it at Abbey Road in London.

Q: And *Cry*, the Beloved Country?

JB: Yes, that's another symphonic score. I love the story. It's the first South African production made after Apartheid finished. They're all very, very proud of it, and I'm very proud of it, too.

Q: You included African music in *Cry*, the



Demi Moore in *The Scarlet Letter*, a flop movie quickly rescored by Barry after an Elmer Bernstein score was discarded. Ennio Morricone was actually the first composer on the project.

Beloved Country. What is the point of using ethnic music in a film, and when do you leave it out? For example, in *Out of Africa* you don't find African music.

JB: Well, we have Mozart. Typical African [laughs]. Evidently in South Africa at the time, there were these fantastic, rather crude jazz bands, and they were getting records shipped in—early American bebop and Duke Ellington things—and they would copy this music; not playing the same tunes, but trying to do things within the style. We use that in three or four pieces, for those bands which I think are wonderful fellows, and they're

not used to excess. They're very well-placed in the movie, to give an atmosphere of the kind of low-down funkiness in those areas where the people were living. And then of course we used

that Enya song at the end of *Cry*—which I actually like, it was the director's thought—and I have no objection to that, I think it's fantastic, and when you see the movie, you will see there's an emotional quality to that.

Q: But it's very Irish in fact.

JB: So what? [laughs] Maybe they're next. It has a spirituality about it that I think overcomes the Irishness of it. It's not like an Irish jig. She has a spirituality which I take on a universal level.

Q: But what's the criteria for you to use African music, or, in the case of *Out of Africa*, leave it out?

JB: When I first met Sydney on *Out of Africa*, he said, "I have temp-tracked the whole movie with African music." I went into his office in Burbank, and he had a couch full of albums of every African score that had ever been written for a movie, and some African music that hadn't been, and he laid them out and said, "It's just sitting there." And I said, "Sydney, it's not about Africa. It takes place in Africa, it's a story about Africa, it is seen through two people who are madly in love with Africa and with each other, and it's their story." And we only used that one piece, with the drum sound, and it's strange how it did not work. The story is a very, very romantic movie.

Q: In your 40 years, what was your worst experience with having to change music, or compose music in a short time?

JB: I can't think of a really bad experience. I

remember on *Born Free*, they wanted me to do it in such a rush, and there were certain mistakes made in the orchestra, which Carl Foreman, the producer, in his infinite wisdom, said, [fakes New York accent], "But 'deres goin' to be lions runnin' all over, de'll never notice!" And I said, "Yeah, but we're going to do an album, Carl." So I actually brought a lawyer in, and said, "But do you agree that John can re-record the whole score for the soundtrack album, that you'd forced him to do this?" and he said, "Yes, okay, fine." So he agreed. So the actual soundtrack album of *Born Free* was totally re-recorded, and Carl was right: you don't hear any of the glitches of the soundtrack on the movie, because it was covered by lions... and tigers and bears, whatever. But that was not a good

experience, from that point of view. Sometimes there's a cue in movies where you can fix it on the floor. You can say, "Okay, it's a little too heavy, I can lighten it up; I can take this out, or I can accent," or do whatever. If I see rather quickly what the director's getting at, and I think I can fix it on the floor, then I'll do so. If I see that it can't be fixed, I'll just say, "Let's move on. Let's not waste time."

You can't afford to have bad experiences as such. It just takes up too much time. And if you get into a bad position like that, then something went wrong earlier in the association. Something's fundamentally wrong between the composer and the director if they've found themselves in this terrible hole. And it does happen. Fortunately, for the most part, things have worked out.

Q: Were you offered the score to *GoldenEye*? Have you seen the film, and what do you think of Eric Serra's score?

JB: I was offered it, and recently I've had quite a few commitments to quite a few projects, such as *Across the Sea of Time*. Barbara Broccoli was *GoldenEye*'s producer, and she asked my opinion; she had various composers in mind. And I said, "Well, it's been such a long time since we've had a Bond movie, maybe you should go another way, and take another shot." As for the score, I'm not going to pass any opinions.

Q: Two days ago, we screened *Sun Valley*, and spoke to the composer, Zhao Jiping. Were you surprised when you heard the soundtrack?

JB: I thought it was wonderful. I thought he did a terrific job. Surprised in what way?

Q: Knowing his music—Farewell My Concubine, *Ju Dou*, using traditional instruments—I was very surprised to hear a very Western-style soundtrack.

JB: I think it makes it very accessible, and I think it worked well for the movie, and made it accessible to a Western audience, and I'm sure the Chinese planned it that way.

Q: Would you ever go back to playing?

JB: Absolutely not! I'm not comfortable. I don't even like conducting in front of an audience. I like conducting in a studio, conducting concerts with the Los Angeles Philharmonic at the Hollywood Bowl, concerts in London with the Royal Philharmonic, etc. It's not something that I enjoy. I work better in a studio. I don't play anymore; it doesn't have an attraction for me.

The studio musicians in Los Angeles are absolutely unique in that they play the things you show them. Right away, they get it. And once they see you do the playback, which I always do in Los Angeles, even if I'm not crazy about the tape, I let the orchestra see the movie, and let them hear the tape. And they have this sixth sense, those musicians in Los Angeles, because they've all been doing it for so long, that you don't have to tell them what to do. They understand the mood of a piece, and that's wonderful.

Q: Do you have a favorite place to record, a favorite soundstage?

JB: Two, which are equally on par. The EMI Studio One on Abbey Road, in London, and the old MGM stage in Hollywood.

Q: The fact that the Beatles and George Martin recorded in Abbey Road One—

JB: No, they recorded in number Two. But where I did all my early pop stuff was in Abbey Road Two. They're very close, but the size difference is immense; I mean, you can get 140 musicians into Studio One without any problems whatsoever.

Q: But did that have any effect on your recordings? I've also heard that you're very good friends

with George Martin.

JB: Very close.

Q: Did that communication have any effect on the technique of recording?

JB: No. That technique of recording that George used with the Beatles, etc., and that whole Studio Two there was geared for that pop level. Studio One was totally geared to a classical level. It's a totally, totally different technique.

Q: But when Paul McCartney recorded "Live and Let Die"—

JB: He may have done it in both. He may have done the rhythm section in one, and put the strings on in another studio.

Q: But it seems that the John Barry sound mingled into that bursting orchestral sound.

JB: I don't know how they recorded that. On all the early James Bond movies, we used to record in a place called CTS, which was an old Masonic Hall. Wonderful. It had a natural sound. All the echoes you hear in the Bond movies; most of that was not artificial. The room sounded like that, all that natural reverberation, and that strange, characteristic sound was born out of that room. It

would have sounded different in any other room. We did all the early Bond movies at CTS.

Q: [Jeannie Poole] As executive director for the Society for the Preservation of Film Music, I feel compelled to ask you: in what condition are your old scores?

JB: Probably in better condition than me! [laughs] A lot of them I have, and sometimes the studios have asked for them. I try to resist that, a contract that says you have to send your scores to the studio. I've resisted that. And sometimes you get the head of music calling you up, and asking you to send them, and I'll say, "Yeah, sure," but I never do it, and then they finally wither away.

Q: Who owns the rights?

JB: The actual scores? They own the copyright, or sometimes I own part of the copyright. But they're a peculiar lot, because sometimes I'll say, "Look, I'll get you photostat copies of all the scores"—some studios will settle for that, but I like to keep all the scores.

Next Issue: Robert Hoshowsky's one-on-one interview with **JOHN BARRY**.

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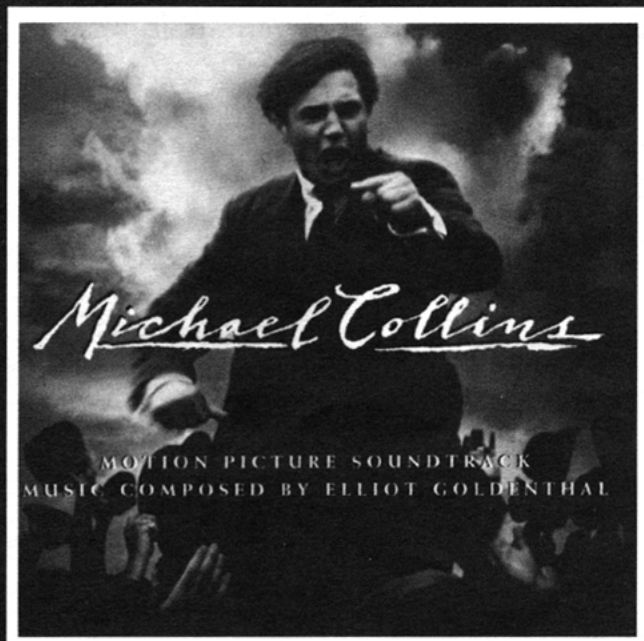
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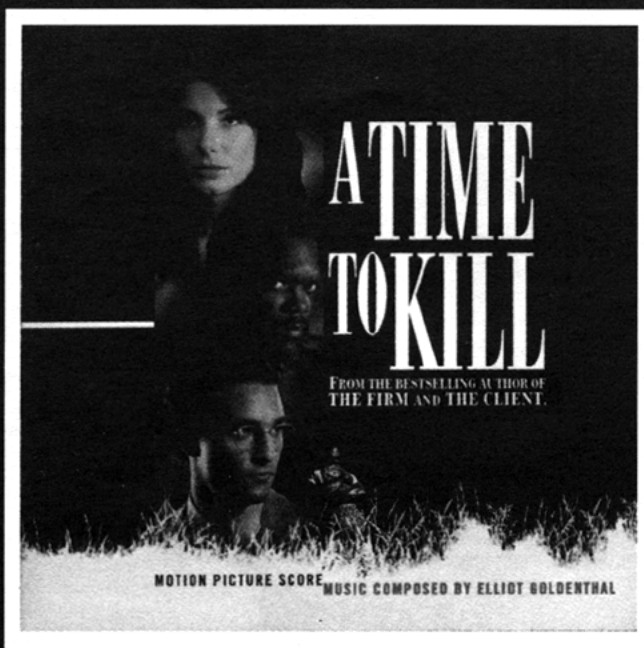


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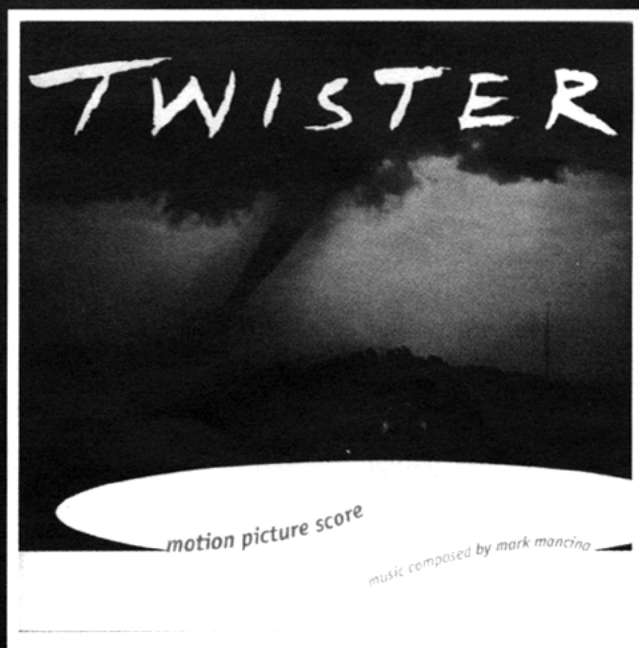
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4 really good
3 average
2 rarely given
1 who knows?

Reissues, First Issues, Compilations:

Bernard Herrmann: The Film Scores • ESA-PEKKA SALONEN, CONDUCTOR. Sony Classical SK 62700. 36 tracks - 76:45 • Although all the music on Sony Classical's *Bernard Herrmann: The Film Scores* is available on other discs, the impassioned playing of the Los Angeles Philharmonic, conducted by Esa-Pekka Salonen, makes it a must for Herrmann fans. Salonen starts off with a room-shaking rendition of *The Man Who Knew Too Much* prelude that makes your spine tingle to the base of your back—which is what any correct performance of Herrmann's music should do. The overture from *North by Northwest* must be the most-recorded work in the Herrmann canon, and I groaned to see it included in yet another collection. But, it's a highlight of the disc: Salonen conducts it at a such a breakneck pace it's like taking a ride on an out-of-control roller coaster. The performance leaves you breathless. Salonen's interpretation of the suite from *Fahrenheit 451* is vastly superior to Joel McNeely's recording of the same suite on Varese released last year. Salonen takes a slower, more thoughtful pace than McNeely and the difference is night and day. McNeely hits all the notes; Salonen brings out the passion behind the notes. Salonen's rendition of "The Road," the final moments of the film, is heartbreaking where McNeely's is cold and lifeless. I don't want to trash McNeely; his recording of the complete *Vertigo* score is wonderful. But Salonen and the L.A. players leave McNeely's work in the dust with *Fahrenheit 451*. The rest of the collection includes "Prelude," "Nightmare" and "Scene D'Amour" from *Vertigo*, the "Suite for Strings" from *Psycho*, "Prelude" and "The Hunt" from *Marnie*, "Prelude," "Gromak" and "The Killing" from *Torn Curtain*, and five selections from *Taxi Driver*. The same suites from *Vertigo*, *Psycho* and *Marnie* are available on a London Phase-4 disc conducted by Herrmann himself; Salonen's work compares well with the master's own recording. Now that there are complete albums of *North by Northwest*, *Vertigo* and *Psycho*, it would be great if Salonen would record a complete *The Man Who Knew Too Much*. Maybe he could even get Doris Day to come down to L.A. to sing "What Will Be, Will Be." 4 —Rick Notch

Blow-Up (1966) • HERBIE HANCOCK. Rhino Movie Music R2 72527. 17 tracks - 44:21 • There are films which, in both form and content, exemplify the 1960s: *Petulia* (1968), *The Knack* (1965), *The Ipcress File* (1965), *The Jokers* (1966), *These Are the Damned* (1962)—and it is odd that all the films I've cited are British. They run the gamut: drama, comedy, sci-fi, espionage thriller, and, as regards *Blow-Up* (1966), which is a little hard to label, a mystery. None of these films are portraits, as *American Graffiti* is a portrait of the '50s; nevertheless they do steep the viewer in the ambience of that raucous, glamorous decade. *Blow-Up* is actually a major '60s mascot; all of its various components are true to the time, the clothes, the dialogue (what little there is), the locales, and the overall attitude of the film, which is extremely cool, as in phlegmatic. Perhaps I shouldn't say these things are true to the time, in this flick they emphasize the time. Beyond this, something terribly peculiar has become apparent of late: Michelangelo Antonioni's great work has slowly but surely grown into an eerie impressionistic metaphor of the Kennedy assassination. Having lived through JFK's murder, the Warren Commission, Oswald's murder, and then the interminably long unraveling of the lone assassin proposition, now when I watch *Blow-Up* I am overwhelmed by a most unnerving sensation of déjà-vu by proxy. *Blow-Up*, as a premeditated artifact, obviously has nothing to do with that lamentable day in Dallas, but, as the plot unfolds it provokes a particular and familiar sensation of despair born of an intense, but vague, paranoia—and that, precisely, is an apt description of how we have

all come to feel after having been dragged through the 30-year aftermath of our President's death. The parallels, with David Hemming's character Thomas as an experiential substitute for the average middle-aged American, are striking: Thomas is oblivious and powerless as a murder occurs right in front of his face / in stealthy fashion the crime subtly and increasingly permeates the fabric of his life / he becomes inundated and obsessed with images associated with the murder—some of these images are distinct, some nebulous. The similarities between the dark Rorschach-like photographs of the assassin in the hedges from *Blow-Up* and the shadowy photograph taken in Dallas, 1963, of (potentially) an assassin hiding in the hedges at the rim of a grassy knoll are so blatant as to be disquieting—to say the least. It would be a troubling buzz for the brain to watch the six-hour documentary *The Men Who Killed Kennedy* and then immediately screen *Blow-Up*.

Just as much of a buzz, but strictly a pleasant one, would be engendered by consecutively listening to Herbie Hancock's "Bring Down the Birds" track from this new disc, and Dee-Lite's 1990 hit "Groove Is in the Heart." The film cue has such a "groovy" smart-ass bass line it's easy to see where the yipes-stripes darlings of Dee-Lite just couldn't resist the urge to sample. *Blow-Up* is not a typical soundtrack. Hancock had never worked on a film before, and I believe, despite what Dave Fricke says in his excellent liner notes, that Antonioni had been seriously planning on releasing *Blow-Up* scoreless. What he ended up doing was relegating the entire score to the status of source music. Initially this bummed the young composer way out, but it was a shrewd decision that gave an added and necessary touch of verisimilitude to a film which leaves its bewildered audience with a final unforgettable image of an impossibility. On its own Hancock's music is wonderful to be alone with. Track 13, "The Bed," is an elegant living thing; it seems to move and breathe, and it makes me feel like I do on those rare occasions when I am the complete focus of attention for a beautiful woman (like my wife!). The one track that performs in the manner of traditional film music is the main title. It begins with an across-the-boards reference to the '60s with a snippet of rock from when rock, as an art form, still had zits; this abruptly shifts into classic smooth jazz, a mode that carries through to serve as the musical identity of the film and its main man, Thomas. Along with Hancock's jazz the soundtrack features songs performed by John Sebastian, Tomorrow, and the Yardbirds. The Yardbirds' cut, "Stroll On," was patently forged in the crucible of youth. I can still recall what it was like to be bored and pissed off just because I was 17, and "Stroll On" really blows off big, lethal jets of that particular brand of steam. I gotta end this by saying that James Austin, Julie D'Angelo, Rachel Gutek and Rosa Schuch did a wonderful job putting this release together—an impressive package for an historic recording. Thanks, you guys! 3½ —John Bender

The Curse of the Cat People: The Film Music of Roy Webb. Cloud Nine CNS 5008. 16 tracks - 73:26 • Roy Webb (1888-1982) was a solid, thorough-going professional. A founding member of ASCAP and a contemporary of Max Steiner, Webb spent most of his long Hollywood career at RKO Radio Pictures, where he served as musical director or composer on over 300 films, including almost all of the famous Val Lewton 'B' pictures. This lovingly produced CD contains suites and themes from 13 of his scores, all taken from the original acetate transcription discs in Mr. Webb's private collection. As such, the sound quality is not up to today's standards, but thanks to modern digital technology, it is remarkably vivid. The represented motion pictures include the classic film noir, *Out of the Past* (2:40); Val Lewton's creepy, Hogarth-influenced *Bedlam* (9:34, including the Baroque dance music for Lord Mortimer's fête

champêtre); the riveting social commentary, *Crossfire* (1:18); Douglas Fairbanks, Jr.'s rousing *Sinbad the Sailor* (5:29); Orson Welles's flawed but entertaining *Journey Into Fear* (1:12); the phlegmatic 1945 version of *Dick Tracy* (3:50); Willis O'Brien and Ray Harryhausen's buttered-popcorn adventure epic, *Mighty Joe Young* (1:34); Alfred Hitchcock's stylish *Notorious* (9:32, including the terrific rumba and big band-style dance music); the rarely seen mood-piece, *The Ghost Ship* (3:19); Robert Young's unusual melodrama, *They Won't Believe Me* (1:37); the flashback within a flashback within a flashback potboiler, *The Locket* (10:05); and Dick Powell's gritty film noir, *Cornered* (4:06).

The centerpiece of the album, 1944's *Curse of the Cat People*, is presented in the form of two extended suites. The first, "Amy and Irena" (9:43), contains the main title music and various cues used during Amy's encounters with the seemingly beneficent "Cat Woman," Irena Dubrovna. The second, "The Old House" (8:20) underscores the beautifully photographed scenes of Amy in the unstable—and decidedly unpleasant—Farron household, including the atmospheric music used for the old actress's retelling of the Headless Horseman legend.

All of these pieces benefit from Webb's largely traditional scoring technique, which relies on massed, often muted violins, detailed yet straightforward orchestrations, and generally tonal composition. Virtually all of the scores were conducted by RKO's in-house music director, the capable Constantin Bakaleinikoff, and performed by the seasoned 45-piece RKO Studio Orchestra.

Cloud Nine's packaging is faultless, with an appropriately sinister picture of Simone Simon and a scowling black cat on the cover of the 16-page booklet, and well-researched notes by David Wishart inside. This CD is a must for all lovers of Golden Age scoring; I cannot recommend it highly enough. 4½ —Bill Powell

Quatermass and the Pit: The Film Music of Tristram Cary, Volume One. Cloud Nine CNS-5009. 17 tracks - 78:14 • This compilation features original recordings from *Quatermass and the Pit* (aka *5,000,000 Years to Earth*), *The Flesh Is Weak*, *A Twist of Sand*, *Sammy Going South* (aka *A Boy Ten Feet Tall*) and *Tread Softly Stranger*. Genre fans probably remember Tristram Cary as the composer of two Hammer productions: *Quatermass and the Pit* and *Blood from the Mummy's Tomb*, but he also scored a famous British comedy, *The Ladykillers*. Cary's music is modern, but very approachable, as one might expect from a British composer of the '50s and '60s. He tends to use fugatos often, and his modernity does not preclude traditional musical form. He also worked extensively with electronic music, which he has integrated into some of his film scores (notably *Q&P*) and concert works. He has also contributed electronic performances to other scores including Goldsmith's *Sebastian* and various *Dr. Who* serials.

Quatermass and the Pit was originally a three-hour BBC teleplay (with music by Trevor Duncan). Cloud Nine's CD contains Cary's complete score from the film version, approximately 30 minutes, some of which was not in the film. The style is most akin to serial Goldsmith with electronic interludes. The emphasis is on tension, with equal contributions from strings, brass, and percussion, and less from the woodwinds. Though not memorably thematic, this music has a cohesiveness and thrust which keeps it moving and interesting. There is a real rhythmic drive in some of the pieces, which reminds me of some of Goldsmith's driving action music. It's a turbulent but satisfying listen, though the upbeat end music (not heard in the film) seems out of place.

Sammy Going South was rescored by Les Baxter for its U.S. release. (Apparently there are some prints with Cary's credit circulating, but it is actually Baxter's music heard in the film.) This 20-minute suite (with a contralto occasionally vocalizing) is the most pleasing music on the disc, though it is clear that Sammy's journey is an ordeal. However, the music relaxes nicely between episodes.

The other films are less well-known. Their scores are also not as harmonically adventurous as the *Quatermass* music, being for crime action/thrillers. A quick scan of the subtitles yields "Sea Chase," "Fugue," "Elegy," "Pursuit," "Gangsters," "Requiem," "Robbery," "Murder," and "Chase." In other words, it's mostly very

busy music. It's all fine, but the generous 78 minutes on the CD is too much "up music" for me for one sitting.

There is an eight-page color booklet which describes the music and films. Cloud Nine bills this as an archival recording; the sound of these original music tracks is good, clean mono, with none of the surface noise of Cloud Nine's Gerard Schurmann CD (which still gets a recommendation from me). There is a bit of wobble at the beginning of *Sammy Going South* and there are a few dropouts, but nothing to deter the interested listener. **3½**
-Tom DeMary

A Manuel de Sica Anthology. DRG 32917. 16 tracks - 58:27 • If you're a film composer, one solution to the great difficulty of finding a director worth working for is to have him be your father. Manuel de Sica was a tender 19 year-old when he scored his father Vittorio's 1968 film *Amanti* (*A Place for Lovers*), and he went on to score other films by his famous father, notably *The Garden of the Finzi-Continis* and *A Brief Vacation*. Later, Manuel continued to work with other directors, some family (brother/factor Christian, for *Faccione* [*Fat Face*] and *Il Conte Max* [*Count Max*]), and some not (Guido Manuli, for *Volere volare*—late showcased on Bravo—and Michele Soavi, for *Dellamorte dellamorte* [*Cemetery Man*]). All of these films are represented on DRG's new anthology by main titles or brief suites.

De Sica claims that Henry Mancini ("perhaps the greatest American composer"—ugh) and Bernard Herrmann have been most influential on his work. If only he had been less influenced by the former and more by the latter. De Sica's score for *Amanti* is cocktail jazz at its most inoffensive, albeit nicely orchestrated. This is the sound of would-be fashion models strutting in St. Tropez and would-be race-car drivers checking them out. Manuel's music for Christian's films represented here is much the same, but without the innocent charm and coolness of the '60s. *The Garden of the Finzi-Continis* and *A Brief Vacation* are essentially soap operas, and that's the musical treatment that they get. The fact that the selection from the latter film has been taken directly from a scratchy LP only adds to the music's tawdry sentimentality. Coca-Cola Puccini, anyone? De Sica pulls off an unusual success with his score to *Cemetery Man*, a 1993 film starring Rupert Everett, that blends the undead, youthful alienation, sex, and madness together to create a particularly Italian concoction. The score is built out of terse musical gestures that multiply like zombies, and atmospheric digital sampling of choral material.

All selections appear to be taken from the original soundtrack recordings, and the sound is good, except as noted above. As with the previous issues in DRG's "Classic Italian Soundtracks" series, the helpful program notes are by Didier C. Deutsch. Although neither distinctive nor essential, *A Manuel de Sica Anthology* is not altogether unentertaining. **2½**
-Raymond Tuttle

The Vikings/Solomon and Sheba (1959/1960) • MARIO NASCIBENE. DRG 32963. 18 tracks - 65:44. There's little about *The Vikings* that's historically accurate, but who watches movies for a history lesson? The comic-book plot and the grunting exertions of stars Kirk Douglas and Tony Curtis were entertaining enough for the film's first audiences; today's late-night viewers probably classify it as classy camp. Although composer Mario Nascibene was even less concerned with authenticity than the film's producer and director (Jerry Bresler and Richard Fleischer, respectively), his *faux-naïf* score evokes the North Sea, rugged and dirty men, and the women who love them, and it does it better than any tobacco or aftershave ad seen before or since.

The original LP, released in 1959, has been a collector's item for many years, so this CD reissue, well presented and documented by DRG, should make vinyl mavens happy as they dream their bearded dreams of longboats and salted fish. DRG has added a track, "Viking's Horn," that was previously unreleased. Didier C. Deutsch's notes quote from the composer's autobiography: "I didn't know of any instrument that could produce the sound corresponding to the size of that [Viking] horn," he wrote, so Nascibene asked three orchestral horns to play the melody double-time, and then he played the tape back at half-speed, creating a "deep, Nibelungen sound" that he found "very suggestive." The

composer also used the natural sounds of rock and metal to color his otherwise unabashedly orchestral score. Nascibene's work is sweepingly melodic and perhaps a little silly, but the silliness is endearing rather than annoying (try "Drunk's Song"), and this score is one of his most consistently listenable efforts.

King Vidor's *Solomon and Sheba* came a year later. Its stars were Gina Lollobrigida (long on curves, short on dancing and English elocution) and Yul Brynner, who had a full head of hair this time around. Again, this is pretty tacky stuff, but it's colorful entertainment that presents a little busy sex in a pious context that even Jesse Helms would approve of. Nascibene's score spit-shines the best Biblical-epic clichés (choral oohing and aahing, gently exotic harmonies and melodic turns), even though the "Orgiastic Dance" seems tame—more like swooning over a nice hors d'oeuvres table than a flesh-event. With eight tracks and less than 20 minutes playing time, it neither makes nor breaks the disc. The sound for both tracks is thin and dated but acceptable, especially for those whose LPs have worn down to rubble. **3½**
-Raymond Tuttle

Shane: A Tribute to Victor Young. Koch 3-7365-2H1. 19 tracks - 59:01 • This sumptuous new recording by Richard Kaufman and the New Zealand Symphony Orchestra is indeed a fine tribute to Victor Young and his music, featuring suites from *Shane* (13:29), *For Whom the Bell Tolls* (8:29), *Samson and Delilah* (11:43) and *The Quiet Man* (8:30), as well as a "Tribute to Victor Young" medley arranged by Henry Mancini (8:51) and the Epilogue from *Around the World in 80 Days* (6:47). Unfortunately some will complain about what it isn't, rather than appreciate it for what it is. It does not attempt to recreate Young's scores as heard in the films. Instead, it's an album for listening, done far better than the old Victor Young "cocktail music" LP collections.

Kaufman and the NZSO do put a romantic sheen on this music, but these interpretations are really excellent. The music has sweep and grandeur where required, and the quiet moments are affecting too—the orchestra never sags or drags. These performances retain their strength and vitality, where so many other theme collection albums are just pretty and soothing.

Mancini's arrangement is a medley of Young's most famous songs. This recording substitutes Young's own elaborate end-title arrangement for Mancini's briefer treatment of *Around the World in 80 Days*. *Shane* is an unexpectedly pastoral western score. The rendition of *For Whom the Bell Tolls* seems less Spanish-flavored, but more romantic (the finale even has some very Barry-like chords). Elmer Bernstein has always cited Victor Young as one of his influences, and the influence is perhaps easiest to hear in the spectacle music of *Samson and Delilah*. And surely everyone knows the Irish melodies of *The Quiet Man*. Except for the *Shane* suite, the other music was previously recorded by Young himself, but not all has made it to CD. A complete *Shane* recording is desired by many, and this suite probably won't satisfy purists, but if one is willing to hear this version on its own terms, it's good.

If you are whining about the lack of melodies in today's scores, this CD will provide quick relief. The recorded sound is very big and spacious. There is a track numbering error in the booklet: #17 is part of *The Quiet Man* (not too hard to figure out), and #18 begins the "Tribute." **3½**
-Tom DeMary

Mission Impossible... and More! The Best of Lalo Schiffrin (1962-1972). Motor 535 495-2 (Germany). 18 tracks - 49:28 • The tracks on this new 1996 compilation are collected from various Schiffrin jazz recordings on the Verve label, as well as recordings from other labels, all conducted and/or soloed by Schiffrin. There are a few quiet tracks, but most are comprised of Schiffrin's high-energy jazz band arrangements (often with some strings and always with copious percussion). Most of these tracks "move" and some of them "drive."

I am not a huge jazz fan or a fan of collections, but this CD collects the good stuff off of a number of vinyl albums. Specifically the "soundtrack" material (most of the soundtracks of the time were re-recorded for album release) consists of two tracks from *Mission: Impossible* (Dot), two tracks from *Medical Center* (MGM), two tracks from *Bullitt* (Warner Bros.), and a track from

More Mission: Impossible (Paramount). Among the jazz arrangements from the Verve albums are another take on "Mission: Impossible," "Dirty Harry" (from a 45... rpm, not caliber—Harry used a .357), and pieces from *Joy House* and *The Man from U.N.C.L.E.* Also included are three more Schiffrin compositions, including "The Wave," a boogie-woogie bossa nova if there is such a thing. Other composers include Leonard Bernstein ("Maria") and Villa-Lobos (a short take on Bachianas Brasileiras #5).

This blazing version of *Dirty Harry* was new to me. It's a brassier, reedier, upbeat arrangement of the main title, which also recalls all the nervous eccentricities of that piece, including the voices. The theme from *Medical Center*, an early '70s TV show, contains a great slice of early synth cheese. A cheapo tone rises in pitch out of the arrangement, making like a siren, and seamlessly proceeds to take the main theme. The tonal quality of the lead "instrument" is pathetic, but it's a neat idea for a TV theme.

The packaging is attractive and imaginative. The 20-page booklet with photos is nicely produced too. Most of the exterior printing is in English, but the extensive notes are in German. It's a classy, fully licensed production (including, at no extra cost, classy, fully licensed master-tape sound), unlike some of those other German imports. **3**
-Tom DeMary

Christmas in the Stars: Star Wars Christmas Album (1980) • MAURY YESTON, VARIOUS. Rhino R2 72529. 9 tracks - 33:57 • I vaguely recall receiving this LP on Christmas Day some 16 years ago (a long, long time ago at mine and Lukas's age), but after a few plays it was banished, however undeservedly, to my collection of meant-to-be-discarded LPs. Flash ahead a few years—the LPs are still sitting in my closet, so I decided to go through them and unearth whatever forgotten treasures lied within. Of the few items worth anything was *Christmas in the Stars*, the first and only *Star Wars* Christmas album, a novelty item produced by Meco Monardo (he of disco-movie-theme arrangement fame) that was a collector's item for a few years after its post-*Empire Strikes Back* release. Always hungry to find oddities beyond belief, Rhino has finally reissued this fun seasonal effort on CD (a project instigated by John Alcantar of Super Collector/Super Tracks), and it has (perhaps unsurprisingly) held up better than most of Meco's efforts, boasting some newly intriguing artifacts in the process, such as the first commercial recording of current rock star Jon Bon Jovi, here billed under his real name John Bongiovanni and working for album producer (and Uncle) Tony.

As indicated by the brief running time, this amiable album never overstates its welcome and makes for ideal repeated listening as you overdose on eggnog or get fried setting up the lights in the backyard. The storyline, as concocted by Maury Yeston, Denny Randell and Meco, features C-3PO (the one and only Anthony Daniels) and R2-D2 learning the meaning of Christmas through an eclectic collection of songs, most of them rewritten holiday standards ("Sleigh Ride," "Bells, Bells, Bells"), and a few brand-new, tongue-in-cheek efforts (as in the semi-classic "What Can You Get a Wookiee for Christmas (When He Already Owns a Comb?)). Daniels shines in telling "A Christmas Sighting," an intergalactic adaptation of "'Twas the Night Before Christmas," which segues into the album's lone musical standout, "The Meaning of Christmas," a poignant and heartwarming 8-minute finale written by Broadway composer Yeston ("Nine," "Phantom"), who contributed all but one of the original songs on the album. Like Ralph McQuarrie's cover art, it perfectly captures the intent and atmosphere of Christmas and the season without over-indulging in traditional yuletide sentiment.

Rhino's packaging isn't much (there are brief liner notes from apparently avid memorabilia collector Steve Sansweet), but they're forgiven since it must have cost a fortune to license the record from Lucasfilm to begin with. After 16 years, someone has finally reissued a neglected album that will hopefully now attain its deserved status as a perennial fixture in one's holiday music library. (Now, if only they could reissue the *Star Wars Holiday Special* on video... well, then again, let's scratch that idea.) **3½**
-Andy Dursin

Next Issue: New Scores, Lukas's Column

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Jeff Bond Runs Off At the Mouth

Part Quatres

Now that we've managed to get over the horror and pain of the "Best Scores of the 90s" article, it's time to move on and find something else to get steamed about as autumn leaves descend and I try to find something to do on Sundays other than watch football. (I am that most wretched of all sports enthusiasts, a Cleveland Browns fan.)

Some movies are made to be scored by JERRY GOLDSMITH. Case in point: Stephen Hopkins's **The Ghost and the Darkness**, based on Col. John Patterson's *The Man-Eaters of Tsavo*, a true story about a couple of lions that devoured 130 people during the construction of a bridge in Africa in the late 19th century. Hopkins' film is a ripe, old-fashioned cross between a David Lean epic and *Jaws*, with a mix of dazzling African scenery photographed by Vilmos Zsigmond, harrowing lion attacks choreographed in part by *Jurassic Park* special-effects dude Stan Winston, and Michael Douglas out-hamming his dad as a legendary (and fictitious) Great White Hunter. If the movie fails to conjure up the magnitude of the actual human disaster on which it was based, much of the fault lies at the feet of screenwriter William Goldman. Although Goldman fought for decades to get this movie made, he's failed to deliver a script much better than one obtains in a jungle movie of the '50s, with stereotypical native Africans and imported Indian workers who function either as superstitious, untrustworthy primitives, or benevolently subverted, faithful servants of the white male leads. In this case Val Kilmer's closed-off performance actually renders a little more historical accuracy to the brew, as the actual Colonel Patterson was a stoic and stubborn man who viewed his workers with impatient disdain and wasn't above leveling cruel punishment on those who stepped out of line. Douglas is wholly unbelievable (albeit charming) as the hunter Remington, a bedraggled scion of political correctness hopping around in ritualistic dances with his African warrior pals, but his presence is almost necessary given the taciturn Kilmer character: it's Douglas's job to externalize Kilmer's internalized horror and awe at the threat of the lions. Unfortunately, his presence trivializes Patterson's real-life adventure, in which he dealt with the lions almost single-handedly and took enormous personal risks to bag the creatures. David Lean might have addressed the racism and character conflict at the center of this tale, but to Hopkins it's just an adventure, and I have to admit he makes it a pretty good one. I haven't cringed this much since the T-Rex scene in *Jurassic Park*, and the final, nocturnal showdown between Patterson and the remaining lion is a beaut. It's also remarkably faithful to the events in Patterson's account: Roger Ebert carped about a sequence in which Kilmer builds a small scaffold and lies in ambush for the lions until he's spooked by an owl attempting to land on his head—but this is taken verbatim from Patterson's book! Even the protracted climax doesn't exaggerate all that much: according to Patterson, the last lion continued to crawl after him on broken limbs after taking half a dozen rifle bullets.

As for Jerry Goldsmith, he clearly relished the epic scope and big emotions of this movie, and it



Michael Douglas and Val Kilmer in the African adventure *The Ghost and the Darkness*, with a Jeff Bond-approved score by Jerry Goldsmith. Director Stephen Hopkins (*Predator 2*, *Blown Away*) can be glimpsed in his cameo appearance in the background, portraying the cow.

represents the kind of scoring opportunity few composers get these days. His main theme blends a traditional Irish rhythm with a rich, martial melody that perfectly conjures up the prideful, adventurous spirit of the colonial British Empire. Hopkins fills *The Ghost and the Darkness* with montages that allow Goldsmith to do the kind of developed cues he was often unable to attempt in *Congo* (another movie about white people facing a deadly natural force in Africa): scenes of bridge building, the departure of a trainful of Indian workers in the aftermath of a lion attack, the erection of a barrier against the man-eaters, and the preparations for Kilmer's final showdown blend ingeniously manipulated African breath chants and an inspiring Hindustani wail over broad, heroic orchestral fanfares and percussion—this is some of Goldsmith's most expansive and ennobling music of the last decade. As for the lions themselves, Goldsmith again shows his instinctive ability to characterize plot elements with layers of manipulated sound, in this case a swishing, processed glissando of rushing air that brings to mind all sorts of things: the scrape of teeth and claws, the heavy, panting breath of a predator, even the murmur of long, dry grass moved by the hot African winds, a recurring image in the film. These sounds climax in vicious shrieks during the final attack sequence; it's enough to make me wish Goldsmith had scored *Jurassic Park*, which to me failed to musically characterize its dinosaurs in an interesting way. *The Ghost and the Darkness* is a turning point in Goldsmith's career: it's the smoothest mix of synthesized effects, processed sounds and acoustic orchestration yet from the composer, and it represents something that has eluded him until now: a seamless fusion of his post-'80s romanticism with the avant-garde experimentation that marked the first few decades of his career. The album (Hollywood HR 62089-2, 15 tracks - 53:00) features a generous 39 minutes of score that forms an excellent representation of the work, with a smooth and involving flow that makes this one of the best Goldsmith albums in years and one that compares favorably with his classic *Under Fire* record in terms of sheer listenability. In fact, Goldsmith's use of the ethnic chant material in his score is far more interesting (and less commercial-sounding) than the 12 minutes of chant performances by the Worldbeaters that round out the album: this material has nothing whatsoever to do with the movie and I actually could have done with a little more of Goldsmith's score.

Anal collectors take note: you might want to dig around for some copies of the old crummy-sounding MCA CD of JOHN WILLIAMS'S *E.T. The Extra Terrestrial*. In conjunction with the reissue of the film on video and laserdisc, MCA has released a digitally remastered, "expanded" edition of the soundtrack album, but in this case "expanded" is a bit of a misnomer. Williams's original *E.T.* album was a re-recording that was heavily retooled for album presentation, with several cues expanded on in rhapsodic fashion while others were truncated and reorchestrated, much in the manner of his MCA *Jaws* album. So Williams fans hoping to get better-sounding versions of tracks like "E.T. & Me" and "Over the Moon" from the original album are in for a shock: those pieces do not exist on the new release in any way, shape or form. I think I've only seen *E.T.* all the way through once, and my familiarity with the score in the past decade or so has been based entirely on Williams's re-done album version, which virtually excised the elements of mystery, suspense and comedy from the original music, drawing out moments of keening lyricism to create one of Williams's most melodic albums: you'd never guess it was written about an ugly little lump of a space alien. The new album is full of moments of strange, suspended dissonance and the constant, threatening presence of Williams's theme for the scientific teams hunting E.T., which only appears full-force at the beginning of the original album. Here it recurs in almost every cue, opening and closing tracks almost as often as Darth Vader's theme in *The Empire Strikes Back*. Even segments like the opening show substantial changes from the album version, and there's a lot of rambunctious comic writing that's at odds with the hypnotic quality of the more lyrical cues. Normally I would be all in favor of this sort of thing (and I wish to hell it would happen to *Close Encounters*) but now I'm left asking myself if I might not actually prefer the coherence of Williams's original album over the much more incidental quality of 70 minutes of score. To me this was where Williams went from letting his music issue naturally from Spielberg's high-powered imagery to conspiring with the director to manipulate the viewer with a tearjerking assault of high-pitched strings and building waves of emotion that would make Stanley Kubrick cry, let alone your average defenseless viewer. It's an approach that informed later efforts like *Empire of the Sun* and *Hook*, resulting in many beautiful moments that nonetheless over-

whelmed the audience with unearned sentiment. Williams's final chase sequence and resolution to *E.T.* (one of the few cues to be more or less faithfully reproduced on the original album) is a masterpiece of emotional manipulation, its Howard Hanson-like, high-pitched string and brass attacks rallying behind the high spirits of Spielberg's gang of kids who seem thrillingly close to outwitting the grown-ups. Here the opening rhythmic accents of the government theme are revised to create a pursuit motif that's like a light-hearted takeoff of Herrmann's *North by Northwest* fandango theme. The "E.T. says Goodbye" sequence would need a run-over pet dog to make it any more tear-jerking, and interestingly the emotional power of the scene (and earlier sequences of Henry Thomas hitting it off with the alien) hinges on a secondary seven-note motif far more than on the familiar "E.T." melody, with the killer moments rising out of a series of ascending variations on a heartbreaking six-note string melody before Williams unleashes the full power of the orchestra as E.T. finally hitches his ride home. Williams apparently nixed an expanded *Jaws* CD from MCA because he felt the score was better presented on his re-recorded 1975 album, but if anything *E.T. The Extra Terrestrial* is even more episodic and piecemeal in presentation. It's a superb archival presentation, but hard to digest as a pure listening experience.

Speaking of movie scores that are heavily modified for album presentation, I just watched Peter Hyams's *Capricorn One* on video, an early entry in the action/conspiracy genre (see *Chain Reaction*... no wait, don't see *Chain Reaction*...) about a faked landing on Mars, with Goldsmith's seminal '70s action score. For people who own the album but haven't seen the film, it would be instructive to rent it. Goldsmith radically retooled the score for the LP, beefing up the orchestra and giving the whole thing a lush, heavy, Hindemith-type sound that is light years from the spare, gritty feel of the original movie score. The album is actually a key turning point in the development of Goldsmith's orchestral style: his scores prior to this have a kind of dry, staccato feel dominated by tough, harsh effects from low-end piano and brass. These textures remain a strong force in later Goldsmith scores, but after this the sound seems spread more evenly over a larger orchestral palette, and there's an increased use of woodwinds. It's remarkable that this transition occurs not in the period between two scores, but between the recording of a single score for its use in a movie and its presentation on an LP. Compare pre-*Capricorn One* scores like *Logan's Run*, *The Wind and the Lion* and *Papillon* to 1978-and-beyond efforts like *Damien: Omen 2*, *Alien*, *Outland*, *The Final Conflict*, *Night Crossing*, etc. Goldsmith's tinkering with the music on the album points out a prophetic impatience with the nerve-jangling techniques of suspense that were trademark elements of his scores, particularly in "The Station," which was the first track after the pop love theme arrangement on side two of the LP. In the film this cue underscores James Brolin's discovery of an abandoned gas station in the desert and his desperate attempt to break inside and use a pay phone to call for help. In the movie the music shifts between the piano-voiced love theme (Brolin is trying to get through to his wife, who's been told he's dead by evil government conspirators) and a kind of rocking string and piano suspense motif that keeps adding layers of heightening agitation as Brolin gets closer and closer to his goal. It's spine-tingling in the movie, but Goldsmith chucks the

suspense material entirely for album presentation, replacing it with an almost soothing two-note brass desert motif. The movie cue is about tension, suspense, fear and desperation, while the album cue is just loneliness and desolation. Weird.

Since I've mounted this bully pulpit anyway, there's one place where dramatic underscoring has no place, where its employment can't help but be exploitative and ham-handed, if not downright misleading. I'm talking about the NEWS, dammit! Without sounding like James Daly in "Requiem for Methuselah" (too late!), I'd like to say that when I was younger, news programs actually would never think of putting sensitive "people" music under human-interest stories or ominous electric guitar sounds over footage of alleged child molesters or deadbeat dads. Music appeared in documentaries, which were either attempting to fuse an artistic vision with the natural world or attempting to make an editorial point. I think the dam was finally broken by newsmagazines like *20/20*, and the floodgates really opened with the early evening tabloid shows *A Current Affair* and *Hard Copy*. Now you can't watch footage of Princess Di without some disturbing stalker motif playing underneath. This sleazy, patronizing trend is even slipping into that last bastion of journalistic credibility, the network news: pretty soon we'll be hearing snappy martial fanfares playing while they show footage of our boys flying off to bomb Iraq and evil-sounding oriental music for shots of the Tokyo stock market; it'll be like watching World War II propaganda newsreels. A perfect example of this are the recent comparison shopper political commercials, the ones whose message is essentially: "Us: Benevolent, caring individuals; Our Opponents: Thoughtless, brutal animals." I saw one of these where they were literally playing low-end, Jerry Goldsmith-style evil piano ostinatos under the ugly black-and-white photography of the "opponent," then segueing to something like Horner's *Apollo 13* for the heroic people's candidate. That's the way your hardcore liberal media conspiracy works, Mandrake.

DANIEL LICHT is bucking to become the Hans J. Salter of the '90s; apparently he is only released from his lair when it's necessary for him to score a horror movie. With its blend of tuneful impressionism and aggressive shock cues, his *Bad Moon* (Silva America SSD 1068, 17 tracks - 46:18) resembles golden oldies like Goldsmith's *The Illustrated Man* or *Poltergeist* more than the recent mechanistic drum-machine approach of Morricone's *Wolf*. That's not to say that *Bad Moon* quite exists on the same level as those earlier works; there's still a piecemeal quality to this score, with trendier synthesized percussion effects working uncomfortably next to more classically styled, avant garde writing. For me, the scariest moment occurs when Licht starts quoting that descending arpeggio that James Horner always uses from the Gayne Ballet Suite. It's nice to hear this kind of full-blooded melodic impressionism from a horror score instead of the usual synth pads, drum-machine hits and buzzing sounds. Unfortunately Licht's lyrical approach to the material completely gives way during the inevitable high-tech werewolf transformation sequence: the music here is all gaping wonder at the power of the special effects... since moviegoers have seen dozens of hairy, ballooning werewolf transformations since Joe Dante's *The Howling* more than a decade ago, it would be interesting just once to see such a sequence approached with an eye towards

revealing the genuine emotions such an experience might engender. The approach typified by Licht's transformation cue here doesn't even register horror; it's more like: "Wow, look at that hair grow!" What kind of feelings would a person really go through under such circumstances? Fear, pity, religious conversion? I don't think "excited aesthetic appreciation" would be one.

With *The Alien Trilogy* (Varèse Sarabande VSD-5753, 13 tracks - 53:47), conductor Cliff Eidelman and Varèse's Robert Townson have solved a great dilemma for me: I've always loved Jerry Goldsmith's score to *Alien*, but I've never been a big fan of the album Goldsmith put together of it, which reflected more of his original ideas for the movie than the actual music as heard in the film. Obviously Goldsmith wasn't going to track sections of his score for *Freud* into the album, but what it missed was the ethereal, haunting delicacy of the re-done main title with its deeply disturbing low-flute motif that seemed to bubble up from some extraterrestrial prehistory, and later moments that generated more terror by their dangling eeriness than the most violently distorted brass effects ever could. The genius of Goldsmith's album lay in the brutal perversity of cues like "The Recovery" and "The Face Hugger," with the positively diabolical use of a serpent to give a hideous voice to the silent, killing monster of Ridley Scott's film. Since Goldsmith's album is readily available, it's great to have Eidelman's alternative take on the score, which includes the chilling opening from the movie and the beautiful "Hypersleep" cue, with Goldsmith's wavering two-note flute motif ushering the viewer into the bowels of the spaceship Nostromo before climaxing in an impressionistic flourish as the crew's cold-sleep chamber opens up like a glass flower. There's another little treat here that got past the writer of the liner notes: Goldsmith's original scoring of "The Droid" sequence featured a final, frenzied attack of brass and strings as Ash's decapitated body reared up to attack engineer Parker. In the film that moment was left unscored, while Goldsmith's album segued into the pulsing, melancholy music for Kane's funeral. Eidelman's take includes the extra attack music, although the liner notes go on to describe the funeral music. Between other cues Goldsmith wrote for the movie that never appeared on the album and music he composed that never made it to the film or the record, there's enough extra *Alien* music for a whole other album, but the mix here of previously unreleased cues and standards from the Goldsmith album ("The Landing," "Breakaway," Goldsmith's scoring of the final defeat of the alien and his unused end title) makes for the most satisfying presentation of the score so far. *The Alien Trilogy* focuses on the first score in the series, and that's appropriate in my view: Horner's *Aliens* is quite well represented with three cues: the main title (sporting the first of Horner's numerous salutes to the Gayne Ballet), the furiously driving "Futile Escape" and the Holst/*Star Wars*-influenced "Bishop's Countdown," both long since drained of their power by endless appearances in theatrical trailers. Elliot Goldenthal's *Alien*³ barely registered in the film due to indifferent mixing, but on disc it formed a satisfying avant-garde counterpoint to Goldsmith's original that nevertheless wears out its welcome after a half-hour or so of listening. With the cues "Lento," "Candles in the Wind" and "Adagio" nicely recorded here, Varèse's *Alien Trilogy* could be the perfect way to experience these three scores other than watching the movies themselves. •



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BLACK SUNDAY / BARON BLOOD (Les Baxter)

BLADE RUNNER (Vangelis / Off World / Numbered)

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BUFFALO GIRLS (Lee Holdridge / Promo)

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SUPER

CHATO'S LAND / MR. HORN
(Jerry Fielding)

CHERRY 2000 (Basil Poledouris /
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CHILD'S PLAY (Joe LoDuca)

COLD FEET (Tom Bahler)

COLIN TOWNS PROMO ONE

COMA (Jerry Goldsmith)

THE COMPANY OF WOLVES
(George Fenton)

CRIMES OF THE HEART (Georges
Delerue)

CRIMINAL LAW

THE DARK HALF (Christopher Young)

DAVID SHIRE AT THE MOVIES

DAWN OF THE DEAD (Goblin /
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EVE OF DESTRUCTION (Philippe
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London Symphony Orchestra)

FILM CLASSICS VOL. 2 (Roy Budd /
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FINAL ANALYSIS (George Fenton)

FISKERNE (Hans Erik Philip)

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FRENCH LIEUTENANT WOMAN (Carl
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GEORGES DELERUE: THE LONDON
SESSIONS VOL. 1 (Varèse/Japan)

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